

A Study of Jāp Sāhib
The Meditation of Guru Gobind Singh

BASKING IN THE DIVINE PRESENCE

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BASKING IN THE DIVINE PRESENCE

A Study of *Jāp Sāhib* : The Meditation of Gurū Gobiṅd Siṅgh

Translation & Commentary by
JASWANT SINGH NEKI



BASKING IN THE DIVINE PRESENCE A STUDY OF IAP SAHIB:

THE MEDITATION OF GURŪ GOBIND SINGH

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Dedication

to

the ever living memory

of

Sant Iqbal Singh Ji

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Key to Pronunciation

In order to facilitate the correct pronunciation of the original Gurmukhi (Punjabi) script the following key has been used while transcribing it into Roman script.

Gurmukhi	Vowel Roman Script		ipt
Letter	Symbol	eguivalent	
ਅ		а	(as in but)
ਆ	7	ā	(as in car)
ਇ	f	i	(as in sit)
ਈ	7	ĭ	(as in week)
₽	-	u	(as in put)
₽	=	ū	(as in fool)
ਈ ΦਾΦਾ ਦਾ ਲੈ Φ ਲੈਂ		e	(as in male)
ਐ	HBUUI	KGL e l	(as in cat)
€	les.	o	(as in soap)
ਔ	-m	au	(as in cost)
ਸ		s	(as in sun)
ਹ		h	(as in he)
ਕ		k	(as in king)
ਖ		kh	(as in khaddar)
ਗ		g	(as in leg)
щ		gh	(as in ghee)
হ		ňg	(as in ring)
ਚ		ch	(as in church)
ਛ		chh	(as in Chhatarpur)
ਜ		ì	(as in Japan)
ਝ		jĥ	(as in Jhansi)
ਞ		б	
ਟ		ţ	(as in cut)
ষ		t h	(as in thug)

Gurmukhi	Vowel	Roman Scr	Roman Script	
Letter	Symbol	equivalen.	ts	
ਡ		d	(as in doctor)	
ਢ		dh	(as in dhol)	
ਣ		ņ	(as in Runn of Kutch)	
ਤ		t	(as in Telugu)	
म		th	(as in thumb)	
ਦ		d	(as in thee)	
ਧ		dh	(as in <i>dhobi</i>)	
ਨ		n	(as in nun)	
ਪ		р	(as in pin)	
ਫ		ph	(as in phase)	
ਬ		b	(as in bed)	
ਭ		$_{ m bh}$	(as in bhang)	
н		m	(as in man)	
ਯ		у	(as in year)	
ਰ		r	(as in ring)	
ਲ		1.	(as in love)	
₹		CLUVB	(as in valley)	
ਵ ੜ		ŗ	(as in Roorkee)	
न्ह		ŗh	(as in suree)	
ਸ਼		${f sh}$	(as in show)	
ਖ਼		<u>kh</u>	(as in khan)	
ਗ਼		gh	(as in Ghazi)	
ਜ਼		Z	(as in zero)	
ह		f	(as in feet)	
Nasal Sound				
n		ń	(as in single)	
÷		ń	(as in plant)	

Note: The short vowels /2/ and /fo/ were used at the end of certain words in medieval Punjabi to represent certain cases. Usually a modern Punjabi speaker, in general, is unable to pronounce these short vowels at the last position. We have used these short vowels in brackets as (u) and (i) towards the end, which of course, helps to transcribe the exact spellings of Jāp Sāhih.

Introduction

Jāp Sāhib is one of the celebrated spiritual compositions of Gurū Gobind Singh, the tenth Gurū. Like the Jap jī of Gurū Nānak Dev, it is also a part of the daily pre-dawn liturgical service of the Sikhs. The Jap jī provides instruction in spiritual praxis, and introduces one to the different spirit-scapes on the way to the Transcendent Reality. Jāp Sāhib straightway dwells upon God through His attributive names in exquisitely mellifluous verse.

Its composition must have become possible in a state of profound meditation. In it, at places, there is considerable repetition of the terms of salutation. But that is the essential pattern of jāp. Still, however, monotony is kept in abeyance by varying the salutary phrases, at intervals, also in consonance with the change of the metre. It employs amazingly live rhythms. Hence, recitation of this composition makes one feel as if one is hearing the echoing rhythms of the Cosmic Drum.

Stylistically also, the two compositions – Jap jī and Jāp Sāhih – are mutually quite distinct. While Jap jī flows through serene metres, Jāp Sāhih generates dancing and clanging rhythms that flow like a mountainous torrent, opening the flood-gates of divine intimation.

This wonderful composition gives unambiguous evidence that its author is in intimate communion with the Cosmic Spirit. It succeeds not only in sprouting a devout relationship with the Divine, but also in generating, in one who recites it, indomitable courage and undaunted valour pregnant with the spirit of sacrifice.

Its majestic diction clothes the intimations of the Divine in highly dignified idiom and sublime grace. Its flow carries the soul of the seeker with it through the portals of sanctimonious inspiration. It undoubtedly mirrors an intimate numinous presence of the Divine that must have been experienced by its author.

Every one of its ten different metres has its specific distinctive lilt; and together they weave a consistently valorous beat. Thus, while the content of the unique composition is steeped in *Shānt Rasa* (the aesthetic flavour of serenity), its form is steeped in *Vīr Rasa* (the aesthetic flavour of valour). In the traditional poetics, this combination would be considered nothing short of a serious poetic blasphemy, yet the Gurū does not let any discord appear at any time. He, on the other hand, succeeds in making it an artistic medium of meditation in the battlefield.

The way its hundreds of expressive terms echo each other and hold each other in alliterative clasps lends a tremendous force and injects an uncommon musicality to its flow. The dignity, profundity and nobility of the expressions employed by the Gurū make them worthy reflections on the Divine.

Its metres – ranging from single syllable to over a dozen syllables – all prove themselves to be missiles of intense faith. They awaken the seeker's spiritual consciousness and enliven his quest. On the wings of the sacramental expressions of this $b\bar{a}n\bar{i}$, the spirit of the seeker wafts into the realms of super-consciousness.

Like Jap jī, Jāp Sāhib is also one of the five liturgical texts¹ that are recited while the baptismal potion, Amrit², is prepared, the same way as it was done on the great Baisākhī day of 1699 when the Order of the Khālsā was initiated.

^{1.} The three other texts are Sawayyās, Anahd Sāhib, and Benatī Chaupai.

Amrit is the ambrosial potion prepared for imbibing and anointing during the baptismal ceremony of the Khālsā.

Brief Life of Gurū Gobind Singh

urū Gobind Singh, the tenth Gurū of the Sikhs, and the Tauthor of *Jāp Sāhib*, was born to his parents, Gurū Tegh Bahādur and Mātā Guirī, on December 22, 1666 AD at Patnā.

When the news of his birth reached a Muslim fakir, Bhikhan Shāh in Haryānā, he made a reverent bow towards the East. His disciples were perplexed, because the Muslims always bow towards the Mecca, which was to the West from their place. They, therefore, asked him, "You have always made your bow towards the West, why this departure from it and making your genuflexion towards the East?" He replied, "Today a great soul has been born in the East and I have bowed towards his stars." Then, at the behest of his disciples, he went to Patna to have a look at the infant Gurū. He is said to have taken with him two containers filled with candies. When he brought them before the infant Guru, the infant Guru touched both the containers with his hands. Bhīkhan Shāh had a smile of satisfaction on his face. When his disciples asked him the reason of his smile, he said, "These containers were presented to him, representing the Hindu and Muslim communities. Touching them both with his hands signifies to me that he shall look upon Hindus and Muslims with equal favour and without any adverse discrimination."

The Gurū received his education in Paṭnā. His childhood is replete with many interesting and instructive stories. One of these is how he taught his playmates the tactics of warfare. He would divide them into two groups and instruct them to fight mock battles. These, he supervised in person and appreciated those who fought well. Whoever witnessed these play-battles was not only highly impressed with his leadership qualities, but could also perceive his undoubted potentiality for becoming a great hero. Many, who witnessed him in that role, even began to

worship him - for that, to them, appeared nothing short of divine power cum divine intellect.

Those were the days of Mogul tyranny over the Hindus. Under the orders of Aurangzeb, the Mogul Emperor, forcible conversion of the Hindus to Islam - even at the point of death had been instituted. Distressed Brahmins of Kashmir, who were considered supreme leaders of the Hindu community, came over in the form of a deputation to Anandpur to inform Guru Tegh Bahadur of their plight. With tearful eyes they narrated their dismal condition and reverently sought his advice. While the Gurū gave them solace, himself he became absorbed in deep thought. At that critical moment, the child Gobind Rae1 happened to come there. He noticed the sign of some unusual concern on his father's face. He enquired of him the cause of that concern. The Gurū told him the story of the Pundits' plight. "Then what solution have you thought of?" asked Gobind Rae. "The need of the hour is that someone of high spiritual stature should come forward and offer his own life as sacrifice in order to stem this tyranny." The Gurū told his nine-year old son. Gobind Rae promptly replied, "But who could be better suited than yourself to undertake such a noble task?" This intervention by Gobind Rae pleased Gurū Tegh Bahadur who took him into his arms and showered his fond love on him. The Guru then assured the Pundits of his support and told them, "Go and convey the Emperor through the Governor of your state that if Tegh Bahādur agrees to accept Islam, you would all follow him."

This was duly conveyed to the Emperor through the appropriate channels. The Emperor construed this message as a kind of challenge and got the Gurū arrested and brought over to Delhī along with his three disciples who, at that time were keeping him company. Before leaving for Delhī, however, the Gurū posted Gobind Rāe with detailed instructions about what steps to take in the case the threatening eventuality took place.

 This was his original name; later, when he received Baptism from the <u>Khālsā</u>, then he was named Gobind Singh.

In Delhi, Aurangzeb held a series of dialogues with the Gurū proposing that he accept Islam. When that did not work, he tried to lure the Gurti with all kinds of temptations. Finally, he came down to threaten his life if he would not comply. The Guru, however, stood resolutely firm and declined to oblige the Emperor. When the Emperor did not succeed, he ordered cruel execution of three of his disciples right in front of him so that the Gurū would see the intensity of the threat to his own life and succumb out of fear. Even those three disciples did not show any signs of fear and with exceptional calm withstood the cruel death imposed on them. The Emperor tried once again to persuade the Gurū and remind him again of the fate he would meet, should he not change his mind. The Guru, however, stood resolute. That irked the Emperor and he ordered the Guru's execution. The Gurū was executed in the Chāndnī Chowk, the royal square, where Gurdwārā Sīs Ganj stands today.

Gurū Tegh Bahādur had, even before leaving for Delhi, made all necessary arrangements for Gobind Rāe to be installed as his spiritual successor as the tenth Gurū of the Sikhs. So, Gobind Rāe was promptly made the tenth Gurū and accepted reverently by the entire Sikh people. The young Gurū took a vow, not only to bring the tyrant rulers to book, but also to infuse such valiant spirit into the people that they would rise, and even lay down their lives, to attain freedom from the tyrants.

He advised his Sikhs to arm themselves. Very soon, an army of a respectable size took shape. In addition to the usual spiritual instruction, the Gurū also started providing his Sikhs physical and martial training. However, the Hindū hill princes of the neighbouring states became jealous of the Gurū's increasing following and his rising military might. They decided to teach him a lesson.

Yet, one of them was well disposed towards the Gurū and invited him over as a guest to his state. The Gurū was pleased to accept his invitation. One day, while in pursuit of game, the Gurū discovered a picturesque spot on the bank of the river Yamunā to which he took great fancy. When the Rājā came to know about it,

he persuaded the Gurū to stay on at that spot since he liked it so much. The Gurū agreed, and very soon a whole township came to grow around it.² The Gurū spent around four years there.³

The reputation of his erudition attracted to him a bevy of scholars and poets including some of those whom the impoverished Mogul Emperor had disbanded from his Court. He encouraged them to translate many Sańskrit and Persian classics into Braj Bhāshā, the popular folk language of that time. Much of this valuable material however, was destroyed by the enemy hordes vengefully after the Gurū eventually vacated Anańdpur (q.v. below).

The hill princes had several scuffles with the Gurū and his Sikhs, but were always defeated. After the first of these battles that occurred at Bhangāṇī, and the Sikh forces had successfully repulsed the forces of the hill chief, some Sikhs came to seek the Gurū's permission to follow the receding attackers and to wrest a sizeable part of their territory. The Gurū, however, declined to give them any such permission saying, "Our mission in life is to protect the downtrodden and root out the tyrants; and not to annex land or set up our own kingdom." Not only were the attacks of princely states repulsed several times, the Sikhs defeated even a number of Mogul expeditions against the Gurū.

On the festive day of Baisākhī in 1699 AD, the Gurū convened a special massive assembly of the Sikhs from all over. Contemporary chroniclers have reported that around 40,000 Sikhs attended. In the midst of that assembly, the Gurū stood upon a platform, specially erected for the occasion and announced that he wanted someone to come forward and present him his head. It is chronicled that the entire assembly got stunned. Yet, soon a volunteer came forth to offer his head to the Gurū. He was not the only one. The Gurū made five calls and every time a volunteer stepped forward to make the offering of his own head. The Gurū called those five his *Panj Piāre* (his

This township came to be called 'Paonia', literally meaning, where the Gurū changed his step.

^{3.} It was here that inter alia, the Gurū composed Jāp Sāhib.

'Beloved Five'). 'Them he initiated into a special Order called Order of the <u>Khālsā</u>, or God's Knights-at-Arms, by baptizing them with *Amrit*. Then he prescribed some special rules of conduct for them including a number of taboos. He also added the epithet 'Singh' (a lion) to the name of everyone so baptized.

Then he requested the *Panj Piāre* to initiate him also into the new Order in the same manner in which he had initiated them. Thence on, Gobind Rāc also became Gobind Singh.

The very next day, thousands more volunteered to be recruited into this Divine Army, and were baptized the same way.

This frightened the hill-princes, who reported the matter to Aurangzeb soliciting his active intervention to quell this "rebellious venture" of the Gurū. The Emperor, who had already been peeved by the defeat of his previous dispatches upon the Gurū, chose this time to dispatch a huge army which, along with the forces of the twenty-two hill-chiefs, and local Gujjars and Ranghar tribes mounted a massive attack on Anańdpur, the Gurū's abode.

The battle raged on for days. A devoted Sikh, Bhāi Kanhaīyā, every night, after the fighting of the day was called off, began going to the battlefield to provide water to thirsty soldiers without discrimination whether they were Sikhs or non-Sikhs. He was asked why he was providing water to the adversary soldiers, he said, "I see no alien, no enemy; every thirsty face appears to me to be the face of my Gurū. How can I deny him water?" When the Gurū came to know of this he was immensely pleased and commended his conduct as exemplary.

The battle went on for many days. The Mogul generals soon realized that they would not be able to win in straight fight. So they decided to lay a massive siege to Ānandpur and confine the Gurū along with his followers within it, and thus deprive them of supplies. They hoped that through that strategy they would be able to make the Gurū surrender.

The siege continued for months. There was still no sign of the Gurū giving in. The Mogul generals, then, over the oath of Korān, gave solemn assurance to the Gurū, that if he and his family vacated Ānandpur, they shall be provided safe exit. On account of this solemn assurance by the Mogul generals, the Sikhs prevailed upon the Gurū to leave Ānandpur. He did so at midnight along with his family and the handful of famished Sikhs who had survived the hardships of the siege. It was a cold night of December and to add to the misery of the troupe, it began to rain heavily. Contrary to their assurances, however, the Mogul forces fell upon the Gurū and his companions. In the melee, the Gurū's two younger sons and his aged mother fell into the hands of the Governor of Sirhind due to the treachery of their own Brahmin cook. The Governor ordered that these children (merely six-and four-years old) be walled alive and thus suffocated to death.

The Guru, along with his elder sons (twelve and nine years old) reached a place called Chamkaur, while they were being pursued by the Mogul hordes. A fierce battle raged there in which the Guru's two elder princes who were accompanying him attained martyrdom. The Guru was left with only five Sikhs after that. They counselled him to escape. When he declined, he was reminded that he himself had bestowed upon them the authority of Gurū Khālsā when he sought to be baptized. "With that authority" they said, "we command you, Gobind Singh, to leave." The Gurū was left with no option but to obey. As he left, three Sikhs chose to accompany him, while the other two stayed back to keep the Mogul hordes engaged as long as they could. In the dark night, however, his companions got separated from him. He alone waded through forests and wildernesses. On the way, two Muslim brothers, who had been in the Guru's service at one time. helped the Gurū escape in disguise. He stayed with some of his admirers on the way and eventually reached Khidrana still being pursued by the adversary forces that were on the look out for him.

When the Gurū was at Ānandpur under siege, forty men had deserted him. When, however, they reached their homes, their wives refused to admit them being ashamed of their husbands having deserted the Gurū. They succeeded in awakening remorse in them, and drove them back led by a lady, Maī Bhāgo,

in command. They came to know that the Gurū had gone towards Khidrāṇā. They hurried thither and engaged the hordes pursuing the Gurū some way before Khidrāṇā. All of them, except Maī Bhāgo, gave away their lives fighting but were able to drive the pursuing hordes back. The Gurū from a high mound at some distance, where he had camped saw all that happen. He came to the site and kissed the brows of each one of them and showered his blessings on them. Only one of them, Mahān Singh who was on his last breath could seek forgiveness for their descrtion. The Gurū told him that they all had proved their worth and made him proud of them. The Gurū further told Mahān Singh that, those who had laid down their lives here, shall ever be remembered as mukrās (the liberated ones). Mahān Singh was overjoyed to hear this and breathed his last in peace.

After a couple of sojourns on the way, the Gurū reached Talwandī Sābo where he spent over nine months. That place, since then, is known as *Damdamā Sāhib* (the sacred resting-place).

During his stay there, the Gurū produced the final recension of *Srī Gurū Granth Sāhib*. He also resumed his literary activity there. That is why, Talwandī Sābo came to be known as *Gurū's Kāshī*, a seat of learning. From there, the Gurū produced an epistle, in Persian, addressed to Aurangzeb, in which were mirrored to him the tyrannies and treacheries that he perpetrated upon innocent people. In that epistle, which was titled *Zafar Nāmah* (the epistle of victory) he also chastised the Emperor for not keeping his word after swearing on the Korān. The Gurū also informed him that he (the Gurū) was a peace-loving person, but if all efforts to preserve peace fail, it becomes legitimate to pick up arms.

Auraingzeb received the letter, was filled with remorse, and invited the Gurū for a talk. However, he died soon after that and a war of succession ensued between his sons. Bahādur Shāh, the eldest among them, sought the Gurū's help and with the Gurū's timely help, succeeded and became the Emperor. After honouring the Gurū in Āgrā, he requested him to accompany him to the South. The Gurū agreed to do so, but after some time, parted company with him and left for Nānder.

In the proximity of Nander there was an āshram on the bank of River Godāwarī. It belonged to a bairāgī (hermit) Mādho Dās. When he saw the Gurū, he was so captivated by his personality that he surrendered himself before the Gurū. The Gurū baptized him and induced him into the Order of the Khālsā, and gave him the name of Gurbaksh Siṅgh, who considered himself as the baṅdā (bondsman) of the Gurū and was pleased when people remembered him by that name. The Gurū dispatched him to the Punjāb to take charge of the Sikh forces there and to continue the mission of protecting the weak from the tyrannous rulers. The Gurū gave him letters addressed to the leading Sikhs to help him in his mission. Five Sikhs were to accompany him. As a token of his personal blessing, the Gurū also gave him five arrows out of his own quiver.

The Nawāb of Sirhind who was responsible for the cruel death of the Gurū's younger sons became much concerned when he came to know of the Gurū's proximity with the Emperor. So he hired two Paṭhān mercenaries to murder the Gurū.

One day, when the Gurū was taking rest, one of those Paṭhāns struck him with a dagger. But before he could give a second blow, the Gurū struck him dead with his sword. His companion tried to escape but some alert Sikhs were able to capture him and put him also to death.

The wound that the Gurū got was apparently healing well, but one day when the Gurū tried to bend a bow, it gaped again and blood began to gush out from it.

The Gurū felt that his end was near. So he invited all the Sikhs around to assemble and declared to them that after him *Srī Gurū Granth Sāhib* shall be their eternal Gurū. Then he loudly chanted, "Wahegurū jī kā Khālsā Wahegurū jī kī Fateh" and thereafter breathed his last.

He lived amidst mortals for just forty-two years, yet the world must not have witnessed another life that was at once so sublime, so inspiring, so action-packed, so replete with sacrifice, so devoid of fear and yet so full of compassion - in short, so complete in all respects.



ੴਸਤਿਗੁਰਪ੍ਰਸਾਦਿ॥ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫ਼ਤਹਿ॥ **ਜਾਪੁ ॥**

Ik Oankār Sat(i)gurprasād(i). Srī Wāhegurū jī kī Fateh. JĀP(U).

The One: Oankār, the Primal Being, who dispels darkness through His Grace! Ever prevails the Wonderful Lord!

JĀP SĀHIB

ਸ੍ਰੀ ਮੁਖਵਾਕ ਪਾਤਿਸਾਹੀ ੧੦॥ ਛਪੈ ਛੰਦ॥ ਤੁ ਪ੍ਰਸਾਦਿ॥

ਚੱਕ੍ਰ ਚਿਹਨ ਅਰੁ ਬਰਨ ਜਾਤਿ, ਅਰੁ ਪਾਤਿ ਨਹਿਨ ਜਿਹ॥ ਰੂਪ ਰੰਗ ਅਰੁ ਰੇਖ ਭੇਖ, ਕੋਊ ਕਹਿ ਨ ਸਕਤ ਕਿਹ॥

Srī Mukhvāk Pāt(i)sāhī 10 (Dasvīn).

Chhapai Chhand. Tva Prasād(i).

Chakkra chihan ar(u) baran jāt(i), ar(u) pāt(i) nahin jih.

Rūp raṅg ar(u) rekh bhekh, koū kah(i) na sakat kih.

Uttered by the Tenth Master.
Chhapai Chhand. By Your grace.
You have no sign or symbol, colour or caste,
You have no form or feature, mark or garb.

ਅਚਲ ਮੂਰਤਿ ਅਨਭਉ ਪ੍ਰਕਾਸ, ਅਮਿਤੋਜਿ ਕਹਿੱਜੈ॥ ਕੋਟਿ ਇੰਦ੍ ਇੰਦ੍ਰਾਣ, ਸਾਹੁ ਸਾਹਾਣਿ ਗਣਿੱਜੈ॥ ਤ੍ਰਿਭਵਣ ਮਹੀਪ ਸੁਰ ਨਰ ਅਸੂਰ, ਨੇਤ ਨੇਤ ਬਨ ਤ੍ਰਿਣ ਕਹਤ॥ ਤਵ ਸਰਬ ਨਾਮ ਕਥੈ ਕਵਨ, ਕਰਮ ਨਾਮ ਬਰਨਤ ਸੁਮਤਿ॥੧॥

Achal mūrat(i) anbhau prakāsh, amitoj(i) kahijjai. Koṭ(i) indra indrān, sāh(u) sāhāṇ(i) gaṇijjai. Tribhavaṇ mahīp sur nar asur, net net ban triṇ kahat. Tav sarah Nām kathai kavan, karam Nām barnat sumat(i).(I)

Steadfast your visage, self-luminous and vast,
Infinite your splendour, ever in parables cast!
Greater than million *Indras*, King of kings,
Your Name in the spheres of every universe rings.
Whenever, men, gods and demons, of You thought,
They only said, "You are not this, nor that."
And so say woods and so say blades of grass:
("You are not this, O Lord, You are not that!")
Who can Your Comprehensive Name describe?
Your Action-Names are all that chant the wise.1.

ਭੂਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ॥

ਨਮਸਤੂੰ ਅਕਾਲੇ॥ ਨਮਸਤੂੰ ਕ੍ਰਿਪਾਲੇ॥ ਨਮਸਤੰ ਅਰੂਪੇ॥ ਨਮਸਤੰ ਅਨੂਪੇ॥੨॥ ਨਮਸਤੰ ਅਭੇਖੇ॥ ਨਮਸਤੰ ਅਲੇਖੇ॥ ਨਮਸਤੰ ਅਕਾਏ॥ ਨਮਸਤੰ ਅਜਾਏ॥੩॥ ਨਮਸਤੰ ਅਗੰਜੇ॥ ਨਮਸਤੰ ਅਭੰਜੇ॥ ਨਮਸਤੰ ਅਨਾਮੇ॥ ਨਮਸਤੰ ਅਠਾਮੇ॥੪॥

Bhujang Prayat Chhand.

Namastwan akāle. Namastwan kripāle. Namastan arūpe. Namastan unūpe. (2) Namastan abhekhe. Namastan alekhe. Namastan akāe. Namastan ajāe. (3) Namastan aganje. Namastan abhanje. Namastan anāme. Namastan athāme. (4)

Bhujang Prayat Chhand

I bow to the One Immortal,
I bow to the One who's Merciful.
I bow to the One who's formless.
I bow to the One who's peerless.2.
I bow to the One who's garbless.
I bow to the One unaccountable.
To the One who is incorporeal,
I bow to the One un-begotten.3.
I bow to the One invincible.
I bow to the One infringible,
I bow to the One who's nameless.
I bow to the One abodeless.4.

ਨਮਸਤੰ ਅਕਰਮੰ॥ ਨਮਸਤੰ ਅਧਰਮੰ॥ ਨਮਸਤੰ ਅਨਾਮੰ॥ ਨਮਸਤੰ ਅਧਾਮੰ॥੫॥ ਨਮਸਤੰ ਅਜੀਤੇ॥ ਨਮਸਤੰ ਅਭੀਤੇ॥ ਨਮਸਤੰ ਅਬਾਰੇ॥ ਨਮਸਤੰ ਅਢਾਰੇ॥੬॥ ਨਮਸਤੰ ਅਨੀਲੇ॥ ਨਮਸਤੰ ਅਨਾਦੇ॥ ਨਮਸਤੰ ਅਛੇਦੇ॥ ਨਮਸਤੰ ਅਗਾਧੇ॥੭॥

akarman Namastan adharman Namastan Namastan anāman Namastan adhāman.(5) Namastan ajīte. Namastan abhite. adhāhe.(6) abāhe. Namastan Namastan Namastan anile Namastan anade. Namastan Namastan achhede. agādhe.(7)

I bow to the One sans action.
I bow to the One sans credence.
I bow to the One who's nameless.
I bow to the One who's homeless.5.
I bow to the One unvanquished.
I bow to the One undaunted.
I bow to the One unshakeable.
I bow to the One invincible.6.
I bow to the One, who's formless,
I bow to the One sans origin.
I bow to the One who's faultless.
I bow to the One inscrutable.7.

ਨਮਸਤੰ ਅਗੰਜੇ॥ ਨਮਸਤੰ ਅਭੰਜੇ॥ ਨਮਸਤੰ ਉਦਾਰੇ॥ ਨਮਸਤੰ ਅਪਾਰੇ॥੮॥ ਨਮਸਤੰ ਸੁ ਏਕੈ॥ ਨਮਸਤੰ ਅਨੇਕੈ॥ ਨਮਸਤੰ ਅਭੂਤੇ॥ ਨਮਸਤੰ ਅਜੂਪੇ॥੯॥ ਨਮਸਤੰ ਨ੍ਰਿਕਰਮੇ॥ ਨਮਸਤੰ ਨ੍ਰਿਭਰਮੇ॥ ਨਮਸਤੰ ਨ੍ਰਿਦੇਸੇ॥ ਨਮਸਤੰ ਨ੍ਰਿਭੇਸੇ॥੧੦॥

aganje. Namastan abhanje. Namastan Namastan udāre. Namastan apare. (8) ekai Namastan anekai Namastan Namastan abhūte. ajūpe.(9) Namastan Namastan nrikarme. Namastan nribharme. nridese. Namastan nribhese.(10) Namastan

I bow to the One invincible.
I bow to the One unbreakable.
I bow to the One most generous.
I bow to the One who's boundless.8.
I bow to the Singular Entity,
In countless forms unfolding.
I bow to the un-elemental,
I bow to the un-entangled.9.
I bow to the One immovable.
To the One who's un-deludable.
I bow to the One who's home-less.
I bow to the One who is garbless.10.

ਨਮਸਤੰ ਨ੍ਰਿਨਾਮੇ॥ ਨਮਸਤੰ ਨਿ੍ਕਾਮੇ॥ ਨਮਸਤੰ ਨਿ੍ਧਾਤੇ॥ ਨਮਸਤੰ ਨਿ੍ਘਾਤੇ॥੧੧॥ ਨਮਸਤੰ ਨ੍ਰਿਧੂਤੇ॥ ਨਮਸਤੰ ਅਭੂਤੇ॥ ਨਮਸਤੰ ਅਲੋਕੇ॥ ਨਮਸਤੰ ਅਸੋਕੇ॥੧੨॥ ਨਮਸਤੰ ਨ੍ਰਿਤਾਪੇ॥ ਨਮਸਤੰ ਅਥਾਪੇ॥ ਨਮਸਤੰ ਤ੍ਰਿਮਾਨੇ॥ ਨਮਸਤੰ ਨਿਧਾਨੇ॥੧੩॥

Namastan urināme. Namastan nrikame Namastan nridhāte. Namastan nrighāte.(11) Namastan nridhūte. Namastan abhūte. aloke. Namastan ashoke.(12) Namastan Namastan Namastan nritape. athāpe. trimāne. Namastan nidhāne.(13) Namastan

I bow to the One who's nameless.

I bow to the One desireless.

I bow to the One immaterial.

I bow to the One immortal.11.

I bow to the One unshakeable.

To the One who's insubstantial.

I bow to the One invisible.

I bow to the One un-grieving.12.

I bow to the One un-distressed.

I bow to the un-established.

I bow to the all-time honoured.

I bow to the all-time treasured.13.

ਨਮਸਤੰ ਅਗਾਹੇ॥ ਨਮਸਤੰ ਅਬਾਹੇ॥ ਨਮਸਤੰ ਤ੍ਬਿਰਗੇ॥ ਨਮਸਤੰ ਅਸਰਗੇ॥੧৪॥ ਨਮਸਤੰ ਪ੍ਰਭੋਗੇ॥ ਨਮਸਤੰ ਸੁਜੋਗੇ॥ ਨਮਸਤੰ ਅਰੰਗੇ॥ ਨਮਸਤੰ ਅਭੰਗੇ॥੧੫॥ ਨਮਸਤੰ ਅਗੰਮੇ॥ ਨਮਸਤਸਤੁ ਰੰਮੇ॥ ਨਮਸਤੰ ਜਲਾਸਰੇ॥ ਨਮਸਤੰ ਨਿਰਾਸਰੇ॥੧੬॥

Namastan agāhe. Namastan abāhe. Namastan tribarge. Namastan asarge.(14) Namastan prahhoge. Namastan sujoge. Namastan arange. Namastan abhange.(15) Namastan aganme. Namastast(u) ranme. Namastan jalāsre. Namastan nirāsre.(16)

I bow to the One unfathomed.
I bow to the One unshaken.
To the Lord of all three templets.
I bow to the un-begotten.14.
I bow to the all-time reveller,
I bow to the all-uniting.
I bow to the One untainted.
I bow to the One unbreakable.15.
I bow to the One unreachable.
I bow to the One pervasive.
I bow to the Lord of oceans.
To the One who's Self-sustaining.16.

ਨਮਸਤੰ ਅਜਾਤੇ॥ ਨਮਸਤੰ ਅਪਾਤੇ॥ ਨਮਸਤੰ ਅਮਜਬੇ॥ ਨਮਸਤਸਤੁ ਅਜਬੇ॥੧੭॥ ਅਦੇਸੰ ਅਦੇਸੇ॥ ਨਮਸਤੰ ਅਭੇਸੇ॥ ਨਮਸਤੰ ਨ੍ਰਿਧਾਮੇ॥ ਨਮਸਤੰ ਨ੍ਰਿਬਾਮੇ॥੧੮॥ ਨਮੋ ਸਰਬ ਕਾਲੇ॥ ਨਮੋ ਸਰਬ ਵਿਆਲੇ॥ ਨਮੋ ਸਰਬ ਰੂਪੇ॥ ਨਮੋਂ ਸਰਬ ਭੂਪੇ॥੧੯॥

Namastan ajāte. Namastan apāte. Namastan amajhe. Namastast(u) ajhe.(17) Adesan adese. Namastan abhese. Namastan nridhāme. Namastan nribāme.(18) Namo sarb kāle. Namo sarb diāle. Namo sarb rūpe. Namo sarb bhūpe.(19)

I bow to the One, who's caste-less.
I bow to the One, who's clan-less,
I bow to the One, who is creedless,
I bow to the haven of wonder.17.
I bow to the One, who's stateless,
I bow to the One, who's stateless.
I bow to the One, who's home-less.
I bow to the One, who's spouseless.18.
I bow to the Great Demolisher.
I bow to the One, Beneficent.
I bow to the One so Beautiful.
I bow to the Cosmic Ruler.19.

ਨਮੇਂ ਸਰਬ ਖਾਪੇ॥ ਨਮੇਂ ਸਰਬ ਥਾਪੇ॥ ਨਮੇਂ ਸਰਬ ਕਾਲੇ॥ ਨਮੇਂ ਸਰਬ ਪਾਲੇ॥੨੦॥ ਨਮਸਤਸਤੁ ਦੇਵੈ॥ ਨਮਸਤੰ ਅਭੇਵੈ॥ ਨਮਸਤੰ ਅਜਨਮੇ॥ ਨਮਸਤੰ ਸੁਬਨਮੇ॥੨੧॥ ਨਮੇਂ ਸਰਬ ਗਉਨੇ॥ ਨਮੇਂ ਸਰਬ ਭਉਨੇ॥ ਨਮੇਂ ਸਰਬ ਰੰਗੇ॥ ਨਮੇਂ ਸਰਬ ਭੰਗੇ॥੨੨॥

Namo sarb khāpe. Namo sarb thāpe. Namo sarb kāle. Namo sarb pāle.(20) Namastast(u) devai. Namastan abhevai. Namastan ajanme. Namastan subanme.(21) Namo sarb gaune. Namo sarb bhaune. Namo sarb range. Namo sarb bhange.(22)

I bow to the One Demolisher.

I bow to the One Establisher.

I bow to the All-Eraser.

I bow to the All-Preserver.20.

I bow to the One most worshipped.

To the One who holds no secret.

To the One who's uncreated.

I bow to His matchless splendour.21.

I bow to the One pervasive,

To the One who's ever ubiquitous.

Revealed in every colour.

I bow to the Sole Demolisher.22.

ਨਮੋਂ ਕਾਲ ਕਾਲੇ॥ ਨਮਸਤਸਤੁ ਦਿਆਲੇ॥ ਨਮਸਤੰ ਅਬਰਨੇ॥ ਨਮਸਤੰ ਅਮਰਨੇ॥੨੩॥ ਨਮਸਤੰ ਜਰਾਰੰ॥ ਨਮਸਤੰ ਕ੍ਰਿਤਾਰੰ॥ ਨਮੋਂ ਸਰਬ ਧੰਧੇ॥ ਨਮੋਂ ਸਤ ਅਬੰਧੇ॥੨੪॥ ਨਮਸਤੰ ਨ੍ਰਿਸਾਕੇ॥ ਨਮਸਤੰ ਨ੍ਰਿਬਾਕੇ॥ ਨਮਸਤੰ ਰਹੀਮੇ॥ ਨਮਸਤੰ ਕਰੀਮੇ॥੨੫॥

Namo kāl kāle. Namastast(u) diāle. Namastan abarne. Namastan amarne.(23) Namastan jarāran. Namastan kritāran. Namo sarb dhandhe. Namo sat abandhe.(24) Namastan nrisāke. Namastan nribāke. Namastan rahīme. Namastan karīme.(25)

I bow to the Death o' fatality.
I bow to the Fount of Favour.
I bow to the Indescribable.
I bow to the One Immortal.23.
I bow to the One never aging.
To the One who's ever creating.
To the One who's ever pursuant.
I bow to the Truth un-ending.24.
I bow to the One, who's kin-less.
I bow to the One, who's fearless.
I bow to the One ever Merciful.
I bow to the One most Bountiful.25.

ਨਮਸਤੰ ਅਨੰਤੇ॥ ਨਮਸਤੰ ਮਹੰਤੇ॥ ਨਮਸਤਸਤੁ ਰਾਗੇ॥ ਨਮਸਤੰ ਸੁਹਾਗੇ॥੨੬॥ ਨਮੋ ਸਰਬ ਸੋਖੰ॥ ਨਮੋ ਸਰਬ ਪੋਖੰ॥ ਨਮੋ ਸਰਬ ਕਰਤਾ॥ ਨਮੋ ਸਰਬ ਹਰਤਾ॥੨੭॥ ਨਮੋਂ ਜੋਗ ਜੋਗੇ॥ ਨਮੋਂ ਭੋਗ ਭੋਗੇ॥ ਨਮੋਂ ਸਰਬ ਦਿਆਲੇ॥ ਨਮੋਂ ਸਰਬ ਪਾਲੇ॥੨੮॥

Namastan anante. Namastan mahante. Namastast(u) rāge. Namastan suhāge.(26) Namo sarb sokhan. Namo sarb pokhan. Namo sarb kartā. Namo sarb hartā.(27) Namo jog joge. Namo bhog bhoge. Namo sarb diāle. Namo sarb pāle.(28)

I bow to the One Unlimited.

I bow to the One exalted.

I bow to the Love most ardent.

To the One, who's most Auspicious.26.

I bow to the One who dries all.

I bow to the One who fills all.

I bow to the One who creates all.

I bow to the One who annuls all.27.

I bow to the Great Renouncer.

I bow to the One great reveller.

I bow to the One, who's Clement.

I bow to the One, who's Provident.28.

ਚਾਚਰੀ ਛੰਦ॥ ਤੂ ਪ੍ਰਸਾਦਿ॥
ਅਰੂਪ ਹੈਂ॥ ਅਨੂਪ ਹੈਂ॥
ਅਜੂ ਹੈਂ॥ ਅਭੂ ਹੈਂ॥੨੯॥
ਅਲੇਖ ਹੈਂ॥ ਅਭੇਖ ਹੈਂ॥
ਅਨਾਮ ਹੈਂ॥ ਅਕਾਮ ਹੈਂ॥੩੦॥
ਅਧੇ ਹੈਂ॥ ਅਭੇ ਹੈਂ॥
ਅਜੀਤ ਹੈਂ॥ ਅਭੀਤ ਹੈਂ॥੩੧॥

Chācharī Chhand. Tva Prasād(i).
Arūp hain. Anūp hain.
Ajū hain. Abhū hain.(29)
Alekh hain. Abhekh hain.
Anām hain. Akām hain.(30)
Adhe hain. Abhē hain.
Ajīt hain. Abhīt hain.(31)

Chācharī Chhand. By Your Grace. Formless, peerless, Boundless, bondless.29. Probeless, garbless, Nameless, passionless.30. Unthinkable, undaunted, Invincible, unfrightened.31.

ਤ੍ਰਿਮਾਨ ਹੈਂ॥ ਨਿਧਾਨ ਹੈਂ॥ ਤ੍ਰਿਬਰਗ ਹੈਂ॥ ਅਸਰਗ ਹੈਂ॥੩੨॥ ਅਨੀਲ ਹੈਂ॥ ਅਨਾਦਿ ਹੈਂ॥ ਅਜੇ ਹੈਂ॥ ਅਜਾਦਿ ਹੈਂ॥੩੩॥ ਅਜਨਮ ਹੈਂ॥ ਅਬਰਨ ਹੈਂ॥ ਅਭੂਤ ਹੈਂ॥ ਅਭਰਨ ਹੈਂ॥੩੪॥ ਅਗੰਜ ਹੈਂ॥ ਅਭੰਜ ਹੈਂ॥ ਅਝੂਝ ਹੈਂ॥ ਅਝੰਝ ਹੈਂ॥੩੫॥

Trimān hain. Nidhān hain.
Tribarg hain, Asarg hain.(32)
Anīl hain. Anād(i) hain.
Aje hain. Ajād(i) hain.(33)
Ajanam hain. Abarn hain.
Abhūt hain. Abharn hain.(34)
Aganj hain. Abhanj hain.
Ajhūjh hain. Ajhanjh hain.(35)

Worshipped in all Three Worlds,
Treasure of all the treasures,
Fount of all Three Qualities,
All-causing, yet, causeless.32.
Untainted, sans beginning,
Unconquered, and unbonded.33.
Unbegotten and untainted.
Incorporeal, Self-supported.34.
Indestructible and unbreakable,
Invulnerable, Invioable.35.

ਅਮੀਕ ਹੈਂ॥ ਰਫ਼ੀਕ ਹੈਂ॥ ਅਧੰਧ ਹੈਂ॥ ਅਬੰਧ ਹੈਂ॥੩੬॥ ਨ੍ਬੂਝ ਹੈਂ॥ ਅਸੂਝ ਹੈਂ॥ ਅਕਾਲ ਹੈਂ॥ ਅਜਾਲ ਹੈਂ॥੩੭॥ ਅਲਾਹ ਹੈਂ॥ ਅਜਾਹ ਹੈਂ॥ ਅਨੰਤ ਹੈਂ॥ ਮਹੰਤ ਹੈਂ॥੩੮॥ ਅਲੀਕ ਹੈਂ॥ ਨ੍ਰਿਸ੍ਰੀਕ ਹੈਂ॥ ਨਿਲੰਭ ਹੈਂ॥ ਅਸੰਭ ਹੈਂ॥੩੯॥

Amīk hain. Rafik hain.
Adhandh hain. Abandh hain. (36)
Nribūjh hain. Asujh hain.
Akāl hain. Ajāl hain. (37)
Alāh hain. Ajāh hain.
Anant hain. Mahant hain. (38)
Alik hain. Nrisrīk hain.
Nrilanbh hain. Asanbh hain. (39)

Profound, a Friend around. Unoccupied and unbound.36. Inscrutable, unconceivable, Immortal, and unshakeable.37. One *Allah*, sans location, Unlimited and Supreme.38. Inscrutable and un-rivalled. Unbolstered, Un-revealed.39.

ते ॥ **ਅ**ਦੰਮ ਹੈਂ॥ ਅਗੰਮ ਹੈਂ॥ ਅਛਤ ਹੈਂ॥੪੦॥ ਅਭਤ ते ॥ ਅਸੋਕ ਹੈ ॥ ਅਲੋਕ ਹੈਂ॥ ਅਕਰਮ ਹੈਂ॥੪੧॥ ਅਕਰਮ ਅਜੀਤ ਹੈਂ॥ ਅਕੀਤ ਹੈ।। ਹੈ। ਅਗਾਰ ਹੈ।।੪੨॥ ਅਬਾਹ ते' ॥ ਨਿਧਾਨ ਹੈਂ॥ ਅਮਾਨ ਅਨੇਕ ਹੈਂ॥ ਫ਼ਿਰਿ ਏਕ ਹੈਂ॥੪੩॥

Agaim hain. Ajanm hain.
Abhūt hain. Achhūt hain. (40)
Alok hain. Ashok hain.
Akarm hain. Abharm hain. (41)
Ajīt hain. Abhīt hain.
Abāh hain. Agāh hain. (42)
Amān hain. Nidhān hain.
Anek hain. Phir(i) ek hain. (43)

Inaccessible, un-begotten,
Impalpable, im-material.40.
Invisible and un-grieving,
Sans ritual, undeluded.41.
Unconquerable, unafraid,
Unshakeable and unfathomed.42.
Sans measure, virtue's treasure.
Innumerable, albeit One.43.

ਭੂਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ॥

ਨਮੇਂ ਸਰਬ ਮਾਨੇ॥ ਸਮਸਤੀ ਨਿਧਾਨੇ॥ ਨਮੇਂ ਦੇਵ ਦੇਵੇ॥ ਅਭੇਖੀ ਅਭੇਵੇ॥88॥ ਨਮੇਂ ਕਾਲ ਕਾਲੇ॥ ਨਮੇਂ ਸਰਬ ਪਾਲੇ॥ ਨਮੇਂ ਸਰਬ ਗਉਣੇ॥ ਨਮੇਂ ਸਰਬ ਭਉਣੇ॥8੫॥ ਅਨੰਗੀ ਅਨਾਥੇ॥ ਨ੍ਰਿਸੰਗੀ ਪ੍ਰਮਾਥੇ॥ ਨਮੇਂ ਭਾਨ ਭਾਨੇ॥ ਨਮੇਂ ਮਾਨ ਮਾਨੇ॥8੬॥

Bhujang Prayat Chhand.

Namo sarb mane. Samasti nidhāne. Namo dev deve. Abhekhī abheve. (44) Namo kāl kāle. Namo sarb pāle. Namo sarb gaune. Namo sarb bhaune. (45) Anangī anāthe. Nrisangı pramāthe. Namo bhān bhāne. Namo mān māne. (46)

Bhujang Prayat Chhand

Hail! the One utmost acclaimed,
Hail! the Treasure of all abundance,
Hail! the God of all the gods,
Hail! Ungarbed and Unconcealed.44.
Hail! the One Eraser of Death,
Hail! the One sustainer of all,
Hail! Pervades who every place,
Hail! who dwells in every Spot.45.
Hail! the One sans form, sans Master,
Hail! the Unparalleled Destroyer,
Hail! the Source of all the suns,
Hail! the soul of all reverence.46.

ਨਮੋ ਚੰਦ੍ ਚੰਦ੍ਰੇ॥ ਨਮੋ ਭਾਨ ਭਾਨੇ॥ ਨਮੋ ਗੀਤ ਗੀਤੇ॥ ਨਮੋਂ ਤਾਨ ਤਾਨੇ॥੪੭॥ ਨਮੋਂ ਨ੍ਰਿੱਤ ਨ੍ਰਿੱਤੇ॥ ਨਮੋਂ ਨਾਦ ਨਾਦੇ॥ ਨਮੋਂ ਪਾਨ ਪਾਨੇ॥ ਨਮੋਂ ਬਾਦ ਬਾਦੇ॥੪੮॥ ਅਨੰਗੀ ਅਨਾਮੇ॥ ਸਮਸਤੀ ਸਰੂਪੇ॥ ਪ੍ਰੰਗੀ ਪ੍ਰਮਾਥੇ॥ ਸਮਸਤੀ ਬਿਭੂਤੇ॥੪੯॥

Namo chandra chandre. Numo bhān bhāne. Namo gīt gīte. Namo tān tāne.(47) Numo nritt nritte. Namo nād nāde. Namo pān pāne. Namo bād bāde.(48) Anangī anāme. Samastī sarūpe. Prabhangī pramāthe. Samastī bibhūte.(49)

Hail! the Moon of all the moons,
Hail! the Sun of all the suns,
Hail! the Song of all the songs,
Hail! the Tune of all the tunes.47.
Hail! the Dance of all the dances,
Hail! the Sound of all the sounds,
Hail! the Beater of all the Drums,
Hail! the Striker of all the notes.48.
Hail! the formless and the nameless;
Hail! the all-pervasive Beauty,
Hail! the wielder of the Doom.
Hail! the Source of all the wealth.49.

ਕਲੰਕੰ ਬਿਨਾ ਨੋਕਲੰਕੀ ਸਰੂਪੇ॥
ਨਮੋਂ ਰਾਜ ਰਾਜੇਸੂਰੰ ਪਰਮ ਰੂਪੇ॥੫੦॥
ਨਮੋਂ ਜੋਗ ਜੋਗੇਸੂਰੰ ਪਰਮ ਸਿੱਧੇ॥
ਨਮੋਂ ਰਾਜ ਰਾਜੇਸੂਰੰ ਪਰਮ ਬ੍ਰਿਧੇ॥੫੧॥
ਨਮੋਂ ਸਸਤ੍ਰ ਪਾਣੇ॥ ਨਮੋਂ ਅਸਤ੍ਰ ਮਾਣੇ॥
ਨਮੋਂ ਪਰਮ ਗਿਆਤਾ॥ ਨਮੋਂ ਲੋਕ ਮਾਤਾ॥੫੨॥

Kalankan binā ne-kalankī sarūpe. Namo rāj rājeshwaran param rūpe.(50) Namo jog jogeshwaran param siddhe. Namo rāj rājeshwaran param bridhe.(51) Namo shastra pāṇe. Namo astra māṇe. Namo param giātā. Namo lok mātā.(52)

Hail! the One without a blame,
Hail! the One without a blemish,
Hail! the Ruler of all the rulers,
Hail! Existence most Supreme, 50.
Hail! the Lord of all the Yogis,
Hail! the One Siddha supreme,
Hail! the Kings of all the gods,
Hail! deserves who all Esteem. 51.
Hail! the One wielder of weapons,
Hail! the Wisdom ultimate,
Hail! The Cosmic Mother of all. 52.

ਅਭੇਖੀ ਅਭਰਮੀ ਅਭੋਗੀ ਅਭੁਗਤੇ॥ ਨਮੋ ਜੋਗ ਜੋਗੇਸੂਰੰ ਪਰਮ ਜੁਗਤੇ॥ਪ੩॥ ਨਮੋ ਨਿੱਤ ਨਾਰਾਇਣੇ ਕ੍ਰੂਰ ਕਰਮੇ॥ ਨਮੋ ਪ੍ਰੇਤ ਅਪ੍ਰੇਤ ਦੇਵੇਂ ਸੁਧਰਮੇ॥ਪ੪॥ ਨਮੋ ਰੋਗ ਹਰਤਾ ਨਮੋ ਰਾਗ ਰੂਪੇ॥ ਨਮੋਂ ਸਾਹ ਸਾਹੰ ਨਮੋਂ ਭੂਪ ਭੂਪੇ॥ਪ੫॥

Abhekhī abharmī abhogī abhugte. Namo jog jogeshwaran param jugte.(53) Namo nitt nārāeņe krūr karme. Namo pret apret deve sudharme.(54) Namo rog hartā namo rāg rūpe. Namo shāh shāhan namo bhūp bhūpe.(55)

Hail! the Lord who has no garb,
Hail! the One deluded never,
Hail! the One detached unravished,
Hail! the One who's tempted never,
Hail! the Yogi utmost skilled.53.
Hail! the One God omnipotent,
Hail! the author of awesome deeds,
Hail! the Lord of all the spirits,
Hail! the God of angels, devils,
Hail! the Light of Faith benign.54.
Hail! the Healer of every ailment,
Hail! the Form of Ultimate Bliss,
Hail! the Sovereign of the sovereigns,
Hail! the Paramount potentate.55.

ਨਮੋਂ ਦਾਨ ਦਾਨੇ ਨਮੋਂ ਮਾਨ ਮਾਨੇ॥
ਨਮੋਂ ਰੋਗ ਰੋਗੇ ਨਮਸਤੰ ਸਨਾਨੇ॥੫੬॥
ਨਮੋਂ ਮੰਤ੍ਰ ਮੰਤ੍ਰੰ॥ ਨਮੋਂ ਜੰਤ੍ਰ ਜੰਤ੍ਰੰ॥
ਨਮੋਂ ਇਸਟ ਇਸਟੇ॥ ਨਮੋਂ ਤੰਤ੍ਰ ਤੰਤ੍ਰੰ॥੫੭॥
ਸਦਾ ਸੱਚਦਾਨੰਦ ਸਰਬੰ ਪ੍ਰਣਾਸੀ॥
ਅਨੂਪੇ ਅਰੂਪੇ ਸਮਸਤੁਲ ਨਿਵਾਸੀ॥੫੮॥

dan dane Namo nama man māne. Namo rog roge namastan snane.(56) Namo mantra mantran. Namo jantra jantran. Namo isht ishte. Namo tantra tantran. (57) Sadā Sacchdā-nand sarban pranasi. Anupe arupe samastul nivāsī.(58)

Hail! the Generous Giver of gifts,
Hail! Bestower of every honour,
Hail! Dispels who all disease,
Hail! Restores who perfect health.56.
Hail! the Mantra of all the mantras,
Hail! the Charm of every charm,
Hail! the Deity of all the deities,
Hail! the Spell of all the spells.57.
Hail! the Ever, Truth-Conscious-Bliss,
Hail! the sole Destroyer of all,
Hail! Unique, without a form.
Hail! the Spirit indwells who all.58.

ਸਦਾ ਸਿਧਦਾ ਬੁਧਦਾ ਬ੍ਰਿਧ ਕਰਤਾ॥
ਅਧੋ ਉਰਧ ਅਰਧੰ ਅਘੰ ਓਘ ਹਰਤਾ॥੫੯॥
ਪਰੰ ਪਰਮ ਪਰਮੇਸੂਰੰ ਪ੍ਰੋਛ ਪਾਲੰ॥
ਸਦਾ ਸਰਬਦਾ ਸਿੱਧ ਦਾਤਾ ਦਿਆਲੰ॥੬੦॥
ਅਛੇਦੀ ਅਭੇਦੀ ਅਨਾਮੰ ਅਕਾਮੰ॥
ਸਮਸਤੋ ਪਰਾਜੀ ਸਮਸਤਸਤੂ ਧਾਮੰ॥੬੧॥

Sadā sidh-dā budh-dā bridh kartā. Adho urdh ardhan aghan ogh hartā.(59) Paran parm parmeswaran prochh pālan. Sadā sarab-dā siddh dātā diālan.(60) Achhedī abhedī anāman akāman. Samasto parājī samastast(u) dhāman.(61)

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Hail! the Source of every Power,
Hail! the Fount of every wit,
Hail! the Cause of Power occult,
Hail! the sole Eraser of sin.59.
Hail! Transcendent Lord Supreme,
Hail! Provider un-observed,
Hail! Bestower of Powers Occult,
Hail! the one clement Provider.60.
Hail! the One impregnable Lord,
Hail! the Nameless, passion-less Lord,
Hail! the Nameless, passion-less Lord,
Hail! Defeats who might of all,
Hail! Who dwells in every spot.61.

ਤੇਰਾ ਸੋਰੁ॥ ਚਾਚਰੀ ਛੰਦ॥ ਜਲੇ ਹੈਂ॥ ਥਲੇ ਹੈਂ॥ ਅਭੀਤ ਹੈਂ॥ ਅਭੇ ਹੈਂ॥੬੨॥ ਪ੍ਰਭੂ ਹੈਂ॥ ਅਜੂ ਹੈਂ॥ ਅਦੇਸ ਹੈਂ॥ ਅਭੇਸ ਹੈਂ॥੬੩॥

Terā Jor(u). Chācharī Chhand. Jale hain. Thale hain. Abhīt hain. Abhe hain.(62) Prabhū hain. Ajū hain. Ades hain. Abhes hain.(63)

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By Your Power. Chacharī Chhand. (You, O Lord,)

Preside over waters,
Pervade in the land,
Transcend all fear,
The Mystery Beyond.62.
The Master of all,
Immutable ever,
Without an abode.

Without any guise.63.

ਭੁਜੰਗ ਪ੍ਰਯਾਤ **ਛੰਦ**॥

ਅਗਾਧੇ ਅਬਾਧੇ॥ ਅਨੰਦੀ ਸਰੂਪੇ॥ ਨਮੋਂ ਸਰਬ ਮਾਨੇ॥ ਸਮਸਤੀ ਨਿਧਾਨੇ॥੬੪॥ ਨਮਸਤ੍ਵੰ ਨ੍ਰਿਨਾਥੇ॥ ਨਮਸਤ੍ਵੰ ਪ੍ਰਮਾਥੇ॥ ਨਮਸਤ੍ਵੰ ਅਗੰਜੇ॥ ਨਮਸਤ੍ਵੰ ਅਭੰਜੇ॥੬੫॥

Bhujang Prayāt Chhand. Agādhe abādhe. Anandī sarūpe. Namo sarb māne. Samastī nidhāne.(64) Namastwan nrināthe. Namastwan pramāthe. Namastwan aganje. Namastwan abhanje.(65)

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Bhujang Prayāt Chhand
Hail! the unfathomable,
Hail! the ever unhindered,
Hail! the Bliss-incarnate,
Hail! the ever-venerated,
Hail! the Treasure veritable.64.
Hail! the One sans a master,
Hail! the Grand Destroyer,
Hail! the ever Un-conquered,
Hail! the never destroyed.65

ਨਮਸਤੂੰ ਅਕਾਲੇ॥ ਨਮਸਤੂੰ ਅਪਾਲੇ॥
ਨਮੌ ਸਰਬ ਦੇਸੇ॥ ਨਮੋ ਸਰਬ ਭੇਸੇ॥੬੬॥
ਨਮੋ ਰਾਜ ਰਾਜੇ॥ ਨਮੋ ਸਾਜ ਸਾਜੇ॥
ਨਮੋ ਸ਼ਾਹ ਸ਼ਾਹੇ॥ ਨਮੋ ਮਾਹ ਮਾਹੇ॥੬੭॥
ਨਮੋ ਗੀਤ ਗੀਤੇ॥ ਨਮੋ ਪ੍ਰੀਤ ਪ੍ਰੀਤੇ॥
ਨਮੋ ਰੋਖ ਰੋਖੇ॥ ਨਮੋ ਸੋਖ ਸੋਖੇ॥੬੮॥

Namastwań akāle. Namastwań apāle.
Namo sarb dese. Namo sarb bhese.(66)
Namo rāj rāje. Namo sāj sāje.
Namo shāh shāhc. Namo māh māhe.(67)
Namo gīt gīte. Namo prīt prīte.
Namo rokh rokhe. Namo sokh sokhe.(68)

Hail! the Lord immortal,
The Self-supporting Master,
Abiding every land,
Inhabiting every garb.66.
Hail! the King of kings,
Designer of all designs,
Hail! the Ruler of rulers,
Hail! the Light of moons.67.
Hail! the Song of songs,
Hail! the Love of loves,
Hail! the Fury o' furies,
Hail! the Drought of droughts.68.

ਨਮੋਂ ਸਰਬ ਰੋਗੇ॥ ਨਮੋਂ ਸਰਬ ਭੋਗੇ॥ ਨਮੋਂ ਸਰਬ ਜੀਤੰ॥ ਨਮੋਂ ਸਰਬ ਭੀਤੰ॥੬੯॥ ਨਮੋਂ ਸਰਬ ਗਿਆਨੰ॥ ਨਮੋਂ ਪਰਮ ਤਾਨੰ॥ ਨਮੋਂ ਸਰਬ ਮੰਤ੍ਰੰ॥ ਨਮੋਂ ਸਰਬ ਜੰਤ੍ਰੰ॥੭੦॥ ਨਮੋਂ ਸਰਬ ਦ੍ਰਿੱਸੇ॥ ਨਮੋਂ ਸਰਬ ਕ੍ਰਿੱਸੰ॥ ਨਮੋਂ ਸਰਬ ਰੰਗੇ॥ ਤ੍ਰਿਭੰਗੀ ਅਨੰਗੇ॥੭੧॥

Namo sarb roge. Namo sarb bhoge. sarb jītan. Namo sarb bhītan. (69) Namo sarb giānan. Namo parm Namo tanan. Namo sarb mantran. Namo sarb jantran. (70) sarh drissan. Namo sarh Namo brissan Tribhangī anange.(71) Namo sarb range.

Hail! the source of ailments,
Hail! Enjoyer of relishes,
Hail! the utmost Conqueror,
Hail! Generates who Awe.69.
Hail! the ultimate Wisdom,
Hail! the All-attracting,
Hail! the Lord of the Word,
Hail! the Master of spells.70.
Hail! the all-observing,
Hail! the all-enjoying,
Hail! the all-destroying,71.

ਨਮੇਂ ਜੀਵ ਜੀਵੰ॥ ਨਮੇਂ ਬੀਜ ਬੀਜੇ॥ ਅਖਿੱਜੇ ਅਭਿੱਜੇ॥ ਸਮਸਤੰ ਪ੍ਰਸਿੱਜੇ॥੭੨॥ ਕ੍ਰਿਪਾਲੰ ਸਰੂਪੇ ਕੁਕਰਮੰ ਪ੍ਰਣਾਸੀ॥ ਸਦਾ ਸਰਬਦਾ ਰਿਧਿ ਸਿਧੇ ਨਿਵਾਸੀ॥੭੩॥

Namo jīv jīvan. Namo bīj bīje. Akhijje abhijje. Samastan prasijje.(72) Kripālan sarūpe, kukarman praṇāsī. Sadā sarb-dā rīdh(i) sidhan nivāsī.(73)

Hail! the Life of Beings,
Hail! the kernel of seeds,
Unvexed and unattached,
Hail! the never embarrassed,
Hail! the ever Compassionate.72.
Hail! Kindness incarnate,
Hail! Destroyer of sin,
Hail! the fount of miracles,
Hail! the Power occult.73.

ਚਰਪਟ ਛੰਦ॥ ਤ੍ਹ ਪ੍ਰਸਾਦਿ॥

ਅੰਮ੍ਰਿੱਤ ਕਰਮੇ॥ ਅੰਬ੍ਰਿਤ ਧਰਮੇ॥ ਅਖੱਲ ਜੋਗੇ॥ ਅਚੱਲ ਭੋਗੇ॥੭੪॥ ਅਚੱਲ ਰਾਜੇ॥ ਅਟੱਲ ਸਾਜੇ॥ ਅਖੱਲ ਧਰਮੰ॥ ਅਲੱਖ ਕਰਮੰ॥੭੫॥ ਸਰਬੰ ਦਾਤਾ॥ ਸਰਬੰ ਗਿਆਤਾ॥ ਸਰਬੰ ਭਾਨੇ॥ ਸਰਬੰ ਮਾਨੇ॥੭੬॥

Charpat Chhand. Tva Prasād(i). Anmrit karme. Anbrit dharme Akhall joge. Achall bhoge. (74) Achall raje. Atall Akhall dharman. Alakh karman. (75) Sarban data Sarban giātā. Sarban bhane. Sarban mane. (76)

Charpat Chhand. By Your Grace.

Nectar-like Your deeds,
Immutable Your Laws,
Blissful is Your Yoga,
Perennial Your Rule.74.
Perpetual Your kingdom,
Perennial Your Works,
Unhindered Your Laws,
Unknowable Your deeds.75.
The One Bestower to all,
The One Cognizer of all,
The Solar Lord Eternal,
The Pride of one and all.76.

ਸਰਬੰ ਪ੍ਰਾਣੰ॥ ਸਰਬੰ ਤ੍ਰਾਣੰ॥ ਸਰਬੰ ਭੁਗਤਾ॥ ਸਰਬੰ ਜੁਗਤਾ॥੭੭॥ ਸਰਬੰ ਦੇਵੰ॥ ਸਰਬੰ ਭੇਵੰ॥ ਸਰਬੰ ਕਾਲੇ॥ ਸਰਬੰ ਪਾਲੇ॥੭੮॥

Sarban prāṇan. Sarban trāṇan. Sarban bhugtā, Sarban jugtā.(77) Sarban devan. Sarban bhevan. Sarban kāle. Sarban pāle.(78)

The Source of all the Life,
The strength of every Power,
The Reveller ultimate,
And Ever united with all.77.
The God of all the gods,
The Mystery Great eternal,
Destroyer of every form,
Sustainer of one and all.78.

ਰੂਆਲ ਛੰਦ॥ ਤ੍ਹ ਪ੍ਰਸਾਦਿ॥

ਆਦਿ ਰੂਪ ਅਨਾਦਿ ਮੂਰਤਿ, ਅਜੋਨਿ ਪੁਰਖ ਅਪਾਰ॥ ਸਰਬ ਮਾਨ ਤ੍ਰਿਮਾਨ ਦੋਵ, ਅਭੇਵ ਆਦਿ ਉਦਾਰ॥ ਸਰਬ ਪਾਲਕ ਸਰਬ ਘਾਲਕ, ਸਰਬ ਕੋ ਪੁਨਿ ਕਾਲ॥ ਜੱਤ੍ਰ ਤੱਤ੍ਰ ਬਿਰਾਜਹੀ, ਅਵਧੂਤ ਰੂਪ ਰਸਾਲ॥੭੯॥

Rūāl Chhand. Tva Prasād(i).

Ād(i) rūp anād(i) mūrat(i), ajon(i) purakh apār. Sarb mān trimān dev, abhev ād(i) udār. Sarb pālak sarb ghālak, sarb ko pun(i) kāl. Jattra tattra birāj-hī, avdhūt rūp rasāl.(79)

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Rūāl Chhand. By Your Grace.

Primal Being, Form Transcendent.

Never cast into a womb,

In all Three worlds adored by all.

Mystery Divine, Primal Compassion,

Protector of all,

Destroyer of all,

Ultimate cause of the Dooms-day call,

Present everywhere,

And free of care,

Beauty exquisite that ever enthrals.79.

ਨਾਮ ਠਾਮ ਨ ਜਾਤਿ ਜਾਕਰ, ਰੂਪ ਰੰਗ ਨ ਰੇਖ॥ ਆਦਿ ਪੁਰਖ ਉਦਾਰ ਮੂਰਤਿ, ਅਜੋਨਿ ਆਦਿ ਅਸੇਖ॥ ਦੇਸ ਔਰ ਨ ਭੇਸ ਜਾਕਰ, ਰੂਪ ਰੇਖ ਨ ਰਾਗ॥ ਜੱਤ੍ਰ ਤੱਤ੍ਰ ਦਿਸਾ ਵਿਸਾ, ਹੁਇ ਫੈਲਿਓ ਅਨੁਰਾਗ॥੮੦॥

Nām ṭhām na jāt(i) jākar, rūp raṅg na rekh. Ād(i) purakh udār mūrat(i), ajon(i) ād(i) asekh. Des aur na bhes jākar, rūp rekh na rāg. Jattra tattra dishā vishā, hue phailio anurāg.(80)

Nameless, placeless, sans a caste, Sans a colour, contour and mark, Primal, Bountiful, un-begotten, Ever transcendent, immaculate, Unconfined to land or garb, Sans a shape, a feature or form, Here and there and everywhere, He Pervades as Essence of Love.80. ਨਾਮ ਕਾਮ ਬਿਹੀਨ ਪੇਖਤ, ਧਾਮ ਹੂੰ ਨਹਿ ਜਾਹਿ॥ ਸਰਬ ਮਾਨ ਸਰਬੱਤ੍ ਮਾਨ, ਸਦੈਵ ਮਾਨਤ ਤਾਹਿ॥ ਏਕ ਮੂਰਤਿ ਅਨੇਕ ਦਰਸਨ, ਕੀਨ ਰੂਪ ਅਨੇਕ॥ ਖੇਲ ਖੇਲ ਅਖੇਲ ਖੇਲਨ, ਅੰਤ ਕੋ ਫਿਰਿ ਏਕ॥੮੧॥

Nam kām bihīn pekhat, dhām hūn naih jāhe. Sarb mān sarbattra mān, sadaiv mānat tāhe. Ek mūrat(i) anek darshan, kīn rūp anek. Khel khel akhel khelan, ant ko phir(i) ek.(81)

Nameless, want-less, sans abode,
Everywhere, Everyone whom adores,
Singular, yet, with myriad forms
Creation, ever His lively sport,
Spreads His Play,
Then Folds up the Game,
And becomes the 'One' again.81.

ਦੇਵ ਭੇਵ ਨ ਜਾਨਹੀ, ਜਿਹ ਬੇਦ ਅਉਰ ਕਤੇਬ॥ ਰੂਪ ਰੰਗ ਨ ਜਾਤਿ ਪਾਤਿ, ਸੁ ਜਾਨਈ ਕਿਂਹ ਜੇਬ॥ ਤਾਤ ਮਾਤ ਨ ਜਾਤ ਜਾਕਰ, ਜਨਮ ਮਰਨ ਬਿਹੀਨ॥ ਚੱਕ੍ਰ ਬੱਕ੍ਰ ਫਿਰੈ ਚਤੁਰ ਚੱਕ, ਮਾਨਹੀ ਪੁਰ ਤੀਨ॥੮੨॥

Dev bhev na jān-hi, jih bed aur kateb. Rūp raṅg na jāt(i) pāt(i), su jānaī kinh jeb. Tāt māt na jāt jākar, janam maran bihīn. Chakkra bakkra phirai chatur chakk, mān-hī pur tīn.(82)

All the Vedas and Semitic texts,

His Mystery can't discern.

He has no colour nor caste nor clan,

So how can He be known?

Sans lineage, sans birth, sans death,

The Hallowed Disc of His Power whirls,

In the four corners and triune worlds.82.

ਲੋਕ ਚਉਦਹ ਕੇ ਬਿਖੈ, ਜਗ ਜਾਪਹੀ ਜਿਂਹ ਜਾਪ॥ ਆਦਿ ਦੇਵ ਅਨਾਦਿ ਮੂਰਤਿ, ਥਾਪਿਓ ਸਬੈ ਜਿਂਹ ਥਾਪਿ॥ ਪਰਮ ਰੂਪ ਪੁਨੀਤ ਮੂਰਤਿ, ਪੂਰਨ ਪੁਰਖ ਅਪਾਰ॥ ਸਰਬ ਬਿਸੂ ਰਚਿਓ ਸੁਯੰਭਵ, ਗੜਨ ਭੰਜਨਹਾਰ॥੮੩॥

Lok chaudah ke bikhai, jag jāp-hī jirih jāp. Ād(i) dev anād(i) mūrat(i), thāpio sabai jirih thāp(i). Param rūp punīt mūrat(i), pūran purakh apār. Sarb bisva rachio suyambhav, garan bhanjanhār.(83)

Ever invoked in spheres Fourteen,

Is His Presence Benign.

Primal Being and Lord eternal,
Fashioned who Great Design,
Ever Transcendent, sacred Visage,
Fathomless, faultless, flawless ever,
Self-resplendent, Cause of the universe,
What he makes, unmakes as well.83.

ਕਾਲ ਹੀਨ ਕਲਾ ਸੰਜੁਗਤਿ, ਅਕਾਲ ਪੁਰਖ ਅਦੇਸ॥ ਧਰਮ ਧਾਮ ਸੁ ਭਰਮ ਰਹਿਤ, ਅਭੂਤ ਅਲਖ ਅਭੇਸ॥ ਅੰਗ ਰਾਗ ਨ ਰੰਗ ਜਾਕਹਿ, ਜਾਤਿ ਪਾਤਿ ਨ ਨਾਮ॥ ਗਰਬ ਗੰਜਨ ਦੁਸਟ ਭੰਜਨ, ਮੁਕਤਿ ਦਾਇਕ ਕਾਮ॥੮৪॥

Kāl hīn kalā sanjugat(i), akāl purakh ades. Dharam dhām su bharam rahit, abhūt alakh abhes. Ang rāg na rang jākaih, jāt(i) pāt(i) na nām. Garab ganjan dusht bhanjan, mukat(i) dāik kām.(84)

Deathless Being, adroit and skilled,
Who's beyond both Time and Space,
Seat of Faith, devoid of doubt,
Ever invisible, sans a garb,
Has no limb or sport or game,
Has no caste or clan or name,
Tears He pride,
Subverts He bane.
Grants Liberation, fulfils Aim.84.

ਆਪ ਰੂਪ ਅਮੀਕ ਅਨ ਉਸਤਤਿ, ਏਕ ਪੁਰਖ ਅਵਧੂਤ॥ ਗਰਬ ਗੰਜਨ ਸਰਬ ਭੰਜਨ, ਆਦਿ ਰੂਪ ਅਸੂਤ॥ ਅੰਗ ਹੀਨ ਅਭੰਗ ਅਨਾਤਮ, ਏਕ ਪੁਰਖ ਅਪਾਰ॥ ਸਰਬ ਲਾਇਕ ਸਰਬ ਘਾਇਕ, ਸਰਬ ਕੋ ਪ੍ਰਤਿਪਾਰ॥੮੫॥

Āp rūp amīk an ustat(i), ek purakh avdhūt. Garab ganjan sarab bhanjan, ād(i) rūp asūt. Ang hīn abhang anātam, ek purakh apār. Sarb lāik sarb ghāik, sarb ko pratipār.(85)

Self-existent, deep, mysterious,
Care-free, brooks no peer nor praise,
Life He shatters, pride He smashes,
Primal Being,
un-begotten,
Sans a body,
sans a soul,
Primal Person, ever Infinite,
All-accomplishing, all-abolishing,
He preserves His Creatures all.85.

ਸਰਬ ਗੰਤਾ ਸਰਬ ਹੰਤਾ, ਸਰਬ ਤੇ ਅਨਭੇਖ॥ ਸਰਬ ਸਾਸਤ੍ਰ ਨ ਜਾਨਹੀ, ਜਿਂਹ ਰੂਪ ਰੰਗੂ ਅਰੁ ਰੇਖ॥ ਪਰਮ ਬੇਦ ਪੁਰਾਣ ਜਾਕਹਿ, ਨੇਤ ਭਾਖਤ ਨਿੱਤ॥ ਕੋਟਿ ਸਿੰਮ੍ਰਿਤ ਪੁਰਾਨ ਸਾਸਤ੍ਰ, ਨ ਆਵਈ ਵਹੁ ਚਿੱਤ॥੮੬॥

Sarh gaṅtā sarb haṅtā, sarb te anbhekh. Sarb shāstra na jān-hī, jiṅh rūp raṅg(u) ar(u) rekh. Param bed purān jākaih, net bhākhat nitt. Koṭ(i) siṅmrit purān shāstra, na āvaī voh chitt.(86)

Reaching here, destroying there, And distinct from one and all. None of the *shastras* are cognizant With His feature, colour or form. Utter the *Vedas* and the *shastras*, "He is neither *this* nor *that*!" Simritis, shastras and Puranas. They all can imagine Him not.86.

ਮਧੁਭਾਰ ਛੰਦ॥ ਤ੍ਹ ਪ੍ਰਸਾਦਿ॥

ਗੁਨ ਗਨ ਉਦਾਰ॥ ਮਹਿਮਾ ਅਪਾਰ॥ ਆਸਨ ਅਭੰਗ॥ ਉਪਮਾ ਅਨੰਗ॥੮੭॥ ਅਨਭਉ ਪ੍ਕਾਸ॥ ਨਿਸਦਿਨ ਅਨਾਸ॥ ਆਜਾਨ ਬਾਰੁ॥ ਸਾਹਾਨ ਸਾਰੁ॥੮੮॥ ਰਾਜਾਨ ਰਾਜ॥ ਭਾਨਾਨ ਭਾਨ॥ ਦੇਵਾਨ ਦੇਵ॥ ਉਪਮਾ ਮਹਾਨ॥੮੯॥

Madhubhār Chhand. Tva Prasād(i).
Gun gan udār. Mahimā apār.
Asan abhang. Upmā anang.(87)
Anbhau prakāsh. Nisdin anāsh.
Ājān bāh(u). Shāhān Shāh(u).(88)
Rājān rāj. Bhānān bhān.
Devān dev. Upmā mahān.(89)

Madhubhār Chhand. By Your Grace.

Mine of virtue,
Treasure of splendour,
Throne immutable,
Praise unmatched.87.
Self-created,
Non-destructible,
Hero long-armed,
King of kings.88.
Ruler of rulers,
Light of suns,
God of godlings,
Glory Supreme.89.

ਇੰਦ੍ਰਾਨ ਇੰਦ੍ਰ॥ ਬਾਲਾਨ ਬਾਲ॥ ਰੰਕਾਨ ਰੰਕ॥ ਕਾਲਾਨ ਕਾਲ॥੯੦॥ ਅਨਭੂਤ ਅੰਗ॥ ਆਭਾ ਅਭੰਗ॥ ਗਤਿ ਮਿਤਿ ਅਪਾਰ॥ ਗੁਨ ਗਨ ਉਦਾਰ॥੯੧॥ ਮੁਨਿ ਗਨ ਪ੍ਨਾਮ॥ ਨਿਰਭੈ ਨਿਕਾਮ॥ ਅਤਿ ਦੂਤਿ ਪ੍ਰਚੰਡ॥ ਮਿਤਿ ਗਤਿ ਅਖੰਡ॥੯੨॥

Indran indra Rālān bal rank. kāl. (90) Rankān Kālān Anbhūt Abhā abhang. ang. Gat(i)mit(i) apar. Gun gan udār.(91) pranām. Nirbhai gan Mun(i)nikam. At(i) dut(i) prachand. Mit(i) gat(i) akhand (92)

The Lord of *Indras*,
Higher than the high,
Poorest of the poor,
The Death of death.90.
'Being' Immaterial,
Glory steadfast,
Span infinite,
And virtues vast.91.
Praised by sages,
Dauntless, desire-less,
Dazzling effulgence,
Span unbroken.92.

ਆਲਿਸ਼ਤ ਕਰਮ॥ ਆਦ੍ਰਿਸ਼ਤ ਧਰਮ॥ ਸਰਬਾ ਭਰਣਾਢਯ॥ ਅਨਡੰਡ ਬਾਢਯ॥੯੩॥

ਚਾਚਰੀ ਛੰਦ॥ ਤੂ ਪ੍ਰਸਾਦਿ॥

ਗੁਬਿੰਦੇ॥ ਮੁਕੰਦੇ॥ ਉਦਾਰੇ॥ ਅਪਾਰੇ॥੯੪॥ ਹਰੀਅੰ॥ ਕਰੀਅੰ॥ ਨ੍ਰਿਨਾਮੇ॥ ਅਕਾਮੇ॥੯੫॥

Ālisya karam. Ādrishya dharam. Sarbā bharṇāḍhya. Andaṅḍ bāḍhyu.(93)

Chācharī Chhand. Tva Prasād(i). Gubinde. Mukande. Udāre. Apārc.(91) Harīan. Kurīan. Nrināme. Akāme.(95)

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Effortless Your Works, Concealed Your Laws, Brimming Your vessels, Without any flaws.93.

Chācharī Chhand. By Your Grace.

The Master, Liberator, Gracious, Infinite.94. The Maker, Un-maker, Desireless, Unnamed.95.

ਭੂਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ॥

ਚੱਤ੍ ਚੱਕ੍ਰ ਕਰਤਾ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਹਰਤਾ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਦਾਨੇ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਜਾਨੇ॥੯੬॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਵਰਤੀ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਭਰਤੀ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਪਾਲੇ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਕਾਲੇ॥੯੭॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਪਾਸੇ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਵਾਸੇ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਮਾਨਯੈ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਦਾਨਯੈ॥੯੮॥

Bhujang Prayat Chhand.

Chattra chakkra kartā. Chattra chakkra hartā. Chattra chakkra dāne. Chattra chakkra jāne. (96) Chattra chakkra vartī. Chattra chakkra bhartī. Chattra chakkra pāle. Chattra chakkra kāle. (97) Chattra chakkra pāse. Chutra chakkra vāse. Chattra chakkra mānyai. Chattra chakkra dānyai. (98)

Bhujang Prayat Chhand

The Creator of all four directions,
Destroyer of all four directions,
Benevolent to all four directions,
Aware of all four directions.96.
Pervasive in all four directions,
Evolving in all four directions,
Preserves He all four directions,
Levels up all four directions.97.
Proximate in all four directions,
Abiding in all four directions,
Adored in all four directions,
Bountiful in all four directions.98.

ਚਾਚਰੀ ਛੰਦ॥

ਨ ਸੱਤ੍ਰੈ॥ ਨ ਮਿੱਤ੍ਰੈ॥ ਨ ਭਰਮੰ॥ ਨ ਭਿੱਤ੍ਰੈ॥੯੯॥ ਨ ਕਰਮੰ॥ ਨ ਕਾਏ॥ ਅਜਨਮੰ॥ ਅਜਾਏ॥੧੦੦॥ ਨ ਚਿੱਤ੍ਰੈ॥ ਨ ਮਿੱਤ੍ਰੈ॥ ਪਰੇ ਹੈਂ॥ ਪਵਿੱਤ੍ਰੈ॥੧੦੧॥ ਪ੍ਰਿਥੀਸੈ॥ ਅਦੀਸੈ॥ ਅਦ੍ਰਿਸੈ॥ ਅਕ੍ਰਿਸੈ॥੧੦੨॥

Chācharī Chhand.

Na shattrai. Na mittrai. Na bharman. Na bhittrai.(99) Na karman. Na kāe. Ajanman. Ajāe.(100) Na chittrai. Na mittrai. Pare hain. Pavittrai.(101) Prithīsai. Adīsai. Adrisai. Akrisai.(102)

Chācharī Chhand

Sans a foe. Sans a friend. Free of doubt, Un-appalled.99. Sans the deeds. Sans the forms, Sans a birth, Beyond abode.100. Sans an image, Sans a peer, Farthest of far, Kempt and Pure.101. The Lord of the earth, Invisible ever, Mystery entire, Powerless never.102.

ਭਗਵਤੀ ਛੰਦ॥ ਤੂ ਪ੍ਰਸਾਦਿ ਕਥਤੇ॥

ਕਿ ਆਛਿੱਜ ਦੇਸੈ॥ ਕਿ ਆਭਿੱਜ ਭੇਸੈ॥ ਕਿ ਆਗੰਜ ਕਰਮੈ॥ ਕਿ ਆਭੰਜ ਭਰਮੈ॥੧੦੩॥ ਕਿ ਆਭਿਜ ਲੋਕੈ॥ ਕਿ ਆਦਿਤ ਸੋਕੈ॥ ਕਿ ਅਵਧੂਤ ਬਰਨੈ॥ ਕਿ ਬਿਭੂਤ ਕਰਨੈ॥੧੦৪॥ ਕਿ ਰਾਜੰ ਪ੍ਰਭਾ ਹੈਂ॥ ਕਿ ਧਰਮੰ ਧੁਜਾ ਹੈਂ॥ ਕਿ ਆਸੋਕ ਬਰਨੈ॥ ਕਿ ਸਰਬਾ ਅਭਰਨੈ॥੧੦੫॥

Bhagvatī Chhand. Tva Prasād(i) Kathate.

Ki āchhijj desai. Ki ābhijj bhesai. Ki āganj karmai. Ki ābhanj bharmai. (103) Ki ābhij lokai. Ki ādit sokai. Ki avdhūt barnai. Ki bibhūt karnai. (104) Ki rūjan prabhā hain. Ki dharman dhujā hain. Ki āshok barnai. Ki sarbā abharnai. (105)

Bhagvatī Chhand. Narrated by Your Grace.

Imperishable Domain,
Impregnable Attire,
Inviolate Your Acts,
Deluded never.103.
Detached from the world
O Scorcher of the suns,
Impeccable Your mien,
Adroit Your charter.104.
The glory of Regality,
The banner of Sanctity,
Who grieves nor sorrows,
Sustains who all.105.

ਕਿ ਜਗਤੇ ਕ੍ਰਿਤੀ ਹੈਂ॥ ਕਿ ਛਤ੍ਰੇ ਛਤ੍ਰੀ ਹੈਂ॥ ਕਿ ਬ੍ਰਹਮੰ ਸਰੂਪੈ॥ ਕਿ ਅਨਭਉ ਅਨੂਪੈ॥੧੦੬॥ ਕਿ ਆਦਿ ਅਦੇਵ ਹੈਂ॥ ਕਿ ਆਪਿ ਅਭੇਵ ਹੈਂ॥ ਕਿ ਚਿੱਤ੍ਰੇ ਬਿਹੀਨੈ॥ ਕਿ ਏਕੈ ਅਧੀਨੈ॥੧੦੭॥ ਕਿ ਰੋਜ਼ੀ ਰਜ਼ਾਕੈ॥ ਰਹੀਮੈ ਰਿਹਾਕੈ॥ ਕਿ ਪਾਕ ਬਿਐਬ ਹੈਂ॥ ਕਿ ਗੈਬੁਲ ਗ਼ੈਬ ਹੈਂ॥੧੦੮॥

Ki jagtan kritī hain. Ki chhatran chhatrī hain. Ki brahaman sarūpai. Ki anbhau anūpai.(106) Ki ād(i) adev hain. Ki āp(i) abhev hain. Ki chittran bihīnai. Ki ekai adhinai.(107) Ki rozī razākai. Rahīmai rihākai. Ki pāk be-aib hain. Ki ghaibul ghaib hain.(108)

Creator of the world,
The Bravest of the brave,
The Spirit Ultimate,
Inimitable Charm.106.
Primal, sans a Master,
Mysterious and profound,
Defying portrayal,
Depending on Thy Self.107.
Provider of sustenance.
The Merciful Liberator,
Immaculate and unblemished,
Mystery unresolved.108.

ਕਿ ਅਫਵੁਲ ਗੁਨਾਹ ਹੈਂ॥ ਕਿ ਸ਼ਾਹਾਨ ਸ਼ਾਹ ਹੈਂ॥ ਕਿ ਕਾਰਨ ਕੁਨਿੰਦ ਹੈਂ॥ ਕਿ ਰੋਜ਼ੀ ਦਿਹੰਦ ਹੈਂ॥੧੦੯॥ ਕਿ ਰਾਜ਼ਕ ਰਹੀਮ ਹੈਂ॥ ਕਿ ਕਰਮੇਂ ਕਰੀਮ ਹੈਂ॥ ਕਿ ਸਰਬੰ ਕਲੀ ਹੈਂ॥ ਕਿ ਸਰਬੰ ਦਲੀ ਹੈਂ॥੧੧੦॥ ਕਿ ਸਰਬੱਤ੍ ਮਾਨਿਯੈ॥ ਕਿ ਸਰਬੱਤ੍ ਦਾਨਿਯੈ॥ ਕਿ ਸਰਬੱਤ੍ ਗਉਨੈ॥ ਕਿ ਸਰਬੱਤ੍ ਭਉਨੈ॥੧੧੧॥

Ki afvul gunāh hain. Ki shāhān shāh hain. Ki kāran kunind hain. Ki rozī dahind hain. (109) Ki rāzak rahīm hain. Ki karman kurīm hain. Ki sarban dalī hain. (110) Ki sarbattra māniyai. Ki sarbattra dāniyai. Ki sarbattra dāniyai. Ki sarbattra gaunai. (111)

Forgiver of every sin,
The King of all the kings,
The Cause of every cause,
Provider of every soul.109.
The Munificent Bestower,
The fount of all Compassion,
The Master of every Power,
And Chastiser supreme.110.
Acknowledged everywhere,
Showering gifts on all,
Reaching every place,
Inhabiting every space.111.

ਕਿ ਸਰਬੱਤ੍ ਦੇਸੈ॥ ਕਿ ਸਰਬੱਤ੍ ਭੇਸੈ॥ ਕਿ ਸਰਬੱਤ੍ ਰਾਜੈ॥ ਕਿ ਸਰਬੱਤ੍ ਸਾਜੈ॥੧੧੨॥ ਕਿ ਸਰਬੱਤ੍ ਦੀਨੈ॥ ਕਿ ਸਰਬੱਤ੍ ਲੀਨੈ॥ ਕਿ ਸਰਬੱਤ੍ ਜਾਹੋ॥ ਕਿ ਸਰਬੱਤ੍ ਭਾਹੋ॥੧੧੩॥ ਕਿ ਸਰਬੱਤ੍ ਦੇਸੈ॥ ਕਿ ਸਰਬੱਤ੍ ਭੇਸੈ॥ ਕਿ ਸਰਬੱਤ੍ ਕਾਲੈ॥ ਕਿ ਸਰਬੱਤ੍ ਪਾਲੈ॥੧੧੪॥

Ki sarbattra desai. Ki sarbattra bhesai. Ki sarbattra rājai. Ki sarbattra sājai.(112) Ki sarbattra dīnai. Ki sarbattra līnai. Ki sarbattra jāho. Ki sarbattra bhāho.(113) Ki sarbattra desai. Ki sarbattra bhesai. Ki sarbattra kālai. Ki sarbattra pālai.(114)

Inhabiting every land,
Arraying every garb,
Governing every Kingdom,
Creating every form.112.
Providing every creature,
Depriving every mortal,
The Grace in every Glory,
The Grandeur of Resplendence.113.
Inhabiting every land,
Arrayed in every garb,
Assigning every death,
Ascribing every lot.114.

ਕਿ ਸਰਬੱਤ੍ ਹੰਤਾ॥ ਕਿ ਸਰਬੱਤ੍ ਗੰਤਾ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਭੇਖੀ॥ ਕਿ ਸਰਬੱਤ੍ ਪੇਖੀ॥੧੧੫॥ ਕਿ ਸਰਬੱਤ੍ਰ ਕਾਜੈ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਰਾਜੈ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਸੋਖੈ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਪੋਖੈ॥੧੧੬॥ ਕਿ ਸਰਬੱਤ੍ਰ ਤ੍ਰਾਣੈ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਪ੍ਰਾਣੈ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਦੇਸੈ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਭੇਸੈ॥੧੧੭॥

Ki sarbattra hantā. Ki sarbattra gantā. Ki sarbattra bhekhī. Ki sarbattra pekhī. (115) Ki sarbattra kājai. Ki sarbattra rājai. Ki sarbattra sokhai. Ki sarbattra pokhai. (116) Ki sarbattra trāṇai. Ki sarbattra prāṇai. Ki sarbattra desai. Ki sarbattra bhesai. (117)

Destroyer of every place,
The Knower of every soul,
The wearer of every garb,
Observing one and all.115.
Involved in every task,
Controlling every mind,
Drying up all to death,
Yet, sustaining all.116.
The Source of every strength,
The life in every breath,
Pervading every land,
And clothed in every garb.117.

ਕਿ ਸਰਬੱਤ੍ ਮਾਨਿਯੈਂ॥ ਸਦੈਵੰ ਪ੍ਧਾਨਿਯੈਂ॥ ਕਿ ਸਰਬੱਤ੍ ਜਾਪਿਯੈ॥ ਕਿ ਸਰਬੱਤ੍ ਥਾਪਿਯੈ॥੧੧੮॥ ਕਿ ਸਰਬੱਤ੍ ਭਾਨੈ॥ ਕਿ ਸਰਬੱਤ੍ ਮਾਨੈ॥ ਕਿ ਸਰਬੱਤ੍ ਇੰਦ੍ਰੈ॥ ਕਿ ਸਰਬੱਤ੍ ਚੰਦ੍ਰੈ॥੧੧੯॥ ਕਿ ਸਰਬੰ ਕਲੀਮੈ॥ ਕਿ ਪਰਮੰ ਫ਼ਹੀਮੈ॥ ਕਿ ਆਕਲ ਅਲਾਮੈ॥ ਕਿ ਸਾਹਿਬ ਕਲਾਮੈ॥੧੨੦॥

Ki sarbattra māniyain. Sadaivan pradhāniyain. Ki sarbattra jāpiyai. Ki sarbattra thāpiyai.(118) Ki sarbattra bhānai. Ki sarbattra mānai. Ki sarbattra Indrai. Ki sarbattra chandrai.(119) Ki sarban kalīmai. Ki parman fahīmai. Ki ākal alāmai. Ki sāhib kalāmai.(120)

Acknowledged in every place,
Estcemed in every age,
Invoked by every heart,
Establishing every soul.118.
The Sun of every land,
Acclaimed in every place,
The Chief of Indras all,
The Moon of every heart.119.
The Soul o' every utterance,
The intellect most supreme,
The Wisdom most sublime,
Mellifluous muse Divine.120.

ਕਿ ਹੁਸਨਲ ਵਜੂ ਹੈਂ॥ ਤਮਾਮੁਲ ਰੁਜੂ ਹੈਂ॥ ਹਮੇਸੁਲ ਸਲਾਮੈਂ॥ ਸਲੀਖਤ ਮੁਦਾਮੈਂ॥੧੨੧॥ ਗ਼ਨੀਮੁਲ ਸ਼ਿਕਸਤੈ॥ ਗ਼ਰੀਬੁਲ ਪਰਸਤੈ॥ ਬਿਲੰਦੁਲ ਮਕਾਨੈਂ॥ ਜ਼ਮੀਨੁਲ ਜ਼ਮਾਨੈਂ॥੧੨੨॥ ਤਮੀਜ਼ੁਲ ਤਮਾਮੈਂ॥ ਰੁਜੂਅਲ ਨਿਧਾਨੈਂ॥ ਹਰੀਫ਼ੁਲ ਅਜ਼ੀਮੈਂ॥ ਰਜ਼ਾਇਕ ਯਕੀਨੈਂ॥੧੨੩॥

Ki husnal vajū hain. Tamāmul rujū hain. Hamesul salāmain. Salīkhat mudāmain.(121) <u>Gh</u>anīmul shikastai. <u>Gh</u>arībul parastai. Bilundul makānain. Zamīnul zamānain.(122) Tamīzul tamāmain. Rujūal nidhānain. Harīful azīmain. Razāik yakīnain.(123)

The Acme o' Exquisite Beauty,
The focus of all attraction,
Tranquil in every age,
Creator sempiternal.121.
Chastiser of the wicked,
Protector of the humble,
With lodgment most sublime,
Pervading space and time.122.
Unblemished all His manners,
Focused all intention,
Friend of every mortal,
And sure Provider of all.123.

ਅਨੇਕੁਲ ਤਰੰਗ ਹੈਂ॥ ਅਭੇਦ ਹੈਂ ਅਭੰਗ ਹੈਂ॥ ਅਜ਼ੀਜ਼ੁਲ ਨਿਵਾਜ਼ ਹੈਂ॥ ਗ਼ਨੀਮੁਲ ਖ਼ਿਰਾਜ ਹੈਂ॥੧੨੪॥ ਨਿਰੁਕਤ ਸਰੂਪ ਹੈਂ॥ ਤ੍ਰਿਮੁਕਤਿ ਬਿਭੂਤ ਹੈਂ॥ ਪ੍ਰਭੁਗਤਿ ਪ੍ਰਭਾ ਹੈਂ॥ ਸੁ ਜੁਗਤਿ ਸੁਧਾ ਹੈਂ॥੧੨੫॥ ਸਦੈਵੰ ਸਰੂਪ ਹੈਂ॥ ਅਭੇਦੀ ਅਨੂਪ ਹੈਂ॥ ਸਮਸਤੋ ਪਰਾਜ ਹੈਂ॥ ਸਦਾ ਸਰਬ ਸਾਜ ਹੈਂ॥੧੨੬॥

Anekul trang hain. Abhed hain abhang hain. Azīzul nivāz hain. <u>Gb</u>anīmul <u>kh</u>irāj hain. (124) Nirukt sarūp hain. Trimukt(i) bibhūt hain. Prabhugt(i) prabhā hain. Su jugt(i) sudhā hain. (125) Sadaivan sarūp hain. Abhedī anūp hain. Samasto parāj hain. Sadā sarb sāj hain. (126)

Countless are Your humours.

Seamless is Your Secret.

Salvage all Your devotees,

Smite you vulgar foes.124.

Ineffable is Your Beauty,

Transcending natures three,

Astounding is Your radiance,

Brimming with Nectar sweet.125.

Eternal is Your Beauty,

Unrivalled is Your Glory.

Victorious are Your ways,

Design You all Creation.126.

ਸਮਸਤੁਲ ਸਲਾਮ ਹੈਂ॥ ਸਦੈਵਲ ਅਕਾਮ ਹੈਂ॥ ਨ੍ਬਾਧ ਸਰੂਪ ਹੈਂ॥ ਅਗਾਧ ਹੈਂ ਅਨੂਪ ਹੈਂ॥੧੨੭॥ ਓਅੰ ਆਦਿ ਰੂਪੇ॥ ਅਨਾਦਿ ਸਰੂਪੈ॥ ਅਨੰਗੀ ਅਨਾਮੇ॥ ਤ੍ਰਿਭੰਗੀ ਤ੍ਰਿਕਾਮੇ॥੧੨੮॥ ਤ੍ਰਿਬਰਗੇ ਤ੍ਰਿਬਾਧੇ॥ ਅਗੰਜੇ ਅਗਾਧੇ॥ ਸੁਭੰ ਸਰਬ ਭਾਗੇ॥ ਸੂ ਸਰਬਾ ਅਨੁਰਾਗੇ॥੧੨੯॥

Samastul salām hain. Sadaival akām hain. Nribādh sarūp hain. Agādh hain anūp hain.(127) O'an ād(i) rūpe. Anād(i) sarūpai. Anangī anāme. Tribhangī trikāme.(128) Tribargan tribādhe. Aganje agādhe. Shubhan sarah bhāge. Su sarbā anurāge.(129)

The Source of all serenity,
Transcend You all desire,
You reckon no obstruction,
Unique are all Your ways.127.
'Om': Your form primaeval!
No beginning binds Your Aspect.
You have no name, nor feature,
You make, unmake Creation.128.
Controller o' triune matrix,
Imperishable and unfathomed,
Benign commander of fate,
You Lavish Love on all.129.

ਤ੍ਰਿਭੁਗਤ ਸਰੂਪ ਹੈਂ॥ ਅਛਿੱਜ ਹੈਂ ਅਛੂਤ ਹੈਂ॥ ਕਿ ਨਰਕੰ ਪ੍ਰਣਾਸ ਹੈਂ॥ ਪ੍ਰਿਥੀਉਲ ਪ੍ਰਵਾਸ ਹੈਂ॥੧੩੦॥ ਨਿਰੁਕਤਿ ਪ੍ਰਭਾ ਹੈਂ॥ ਸਦੈਵੇਂ ਸਦਾ ਹੈਂ॥ ਬਿਭੁਗਤਿ ਸਰੂਪ ਹੈਂ॥ ਪ੍ਰਜੁਗਤਿ ਅਨੂਪ ਹੈਂ॥੧੩੧॥ ਨਿਰੁਕਤਿ ਸਦਾ ਹੈਂ॥ ਬਿਭੁਗਤਿ ਪ੍ਰਭਾ ਹੈਂ॥ ਅਨਉਕਤਿ ਸਰੂਪ ਹੈਂ॥ ਪ੍ਰਜੁਗਤਿ ਅਨੂਪ ਹੈਂ॥੧੩੨॥

Tribhugat sarūp hain. Achhiji hain achhūt hain. Ki narkan pranās hain. Prithīul pravās hain. (130) Nirukt(i) prabha hain. Sadaivan sadā hain. Bibhugt(i) sarūp hain. Prajugt(i) anūp hain. (131) Nirukt(i) sadā hain. Bibhugt(i) prabhā hain. Anukt(i) sarūp hain. Prajugt(i) anūp hain. (132)

Inviolate and intangible,
Enjoy You all three worlds,
Annuller of all infernos,
Inheritor of the earth.130.
Ineffable is Your glory,
Perpetual is Your State,
Intangible is Your form,
And incomparable style.131.
Eternal, and unpraiseable,
Transcendent is Your Splendour,
Indescribable Your Charm.
Your fellowship ever unique.132.

ਚਾਚਰੀ ਛੰਦ॥

ਅਭੰਗ ਹੈਂ॥ ਅਨੰਗ ਹੈਂ॥ ਅਭੇਖ ਹੈਂ॥ ਅਲੇਖ ਹੈਂ॥੧੩੩॥ ਅਭਰਮ ਹੈਂ॥ ਅਕਰਮ ਹੈਂ॥ ਅਨਾਦਿ ਹੈਂ॥ ਜੁਗਾਦਿ ਹੈਂ॥੧੩੪॥ ਅਜੈ ਹੈਂ॥ ਅਬੈ ਹੈਂ॥ ਅਭੁਤ ਹੈਂ॥ ਅਧੁਤ ਹੈਂ॥੧੩੫॥

Chācharī Chhand.

Abhang hain. Anang hain. Abhekh hain. Alekh hain.(133) Abharm hain. Akarm hain. Anād(i) hain. Jugād(i) hain.(134) Ajai hain. Abai hain. Abhūt hain. Adhūt hain.(135)

Chācharī Chhand.

Indestructible,
Incorporeal,
Un-attired,
Un-accountable.133.
Beyond delusion,
Sans any ritual,
Sans inception,
Beyond all Time.134.
Conquered never,
Ever Undaunted,
Insubstantial,
And Un-shakeable.135.

ਅਨਾਸ ਹੈਂ॥ ਉਦਾਸ ਹੈਂ॥ ਅਧੰਧ ਹੈਂ॥ ਅਬੰਧ ਹੈਂ॥੧੩੬॥ ਅਭਗਤ ਹੈਂ॥ ਬਿਰਕਤ ਹੈਂ॥ ਅਨਾਸ ਹੈਂ॥ ਪ੍ਰਕਾਸ ਹੈਂ॥੧੩੭॥ ਨਿਚਿੰਤ ਹੈਂ॥ ਸੁਨਿੰਤ ਹੈਂ॥ ਅਲਿੱਖ ਹੈਂ॥ ਅਦਿੱਖ ਹੈਂ॥੧੩੮॥

Anās hain. Udās hain. Adhandh hain. Abandh hain.(136) Abhagat hain. Birakat hain. Anāsh hain. Prakāsh hain.(137) Nichint hain. Sunint hain. Alikkh hain. Adikkh hain.(138)

Indestructible,
Ever indifferent,
Un-entangled,
Sans any bond.136.
Indivisible,
Uninvolved,
Indestructible,
Ever effulgent.137.
Anxious never,
Lasting ever,
Unaccountable,
Hiding ever.138.

ਅਲੇਖ ਹੈਂ॥ ਅਭੇਖ ਹੈਂ॥ ਅਢਾਹ ਹੈਂ॥ ਅਗਾਹ ਹੈਂ॥੧੩੯॥ ਅਸੰਭ ਹੈਂ॥ ਅਗੰਭ ਹੈਂ॥ ਅਨੀਲ ਹੈਂ॥ ਅਨਾਦਿ ਹੈਂ॥੧੪੦॥ ਅਨਿੱਤ ਹੈਂ॥ ਸੁਨਿੱਤ ਹੈਂ॥ ਅਜਾਤ ਹੈਂ॥ ਅਜਾਦ ਹੈਂ॥੧੪੧॥

Alekh hain. Abhekh hain. Aḍhāh hain. Agāh hain.(139) Asanbh hain. Aganbh hain. Anīl hain. Anād(i) hain.(140) Anitt hain. Sunitt hain. Ajāt hain. Azād hain.(141)

Unaccountable,
Unparalleled,
Indomitable,
Inexhaustible.139.
Self-appointed,
Fathomed never,
Immaculate,
Sans incipience.140.
Un-appointed,
Ever eternal,
Unbegotten,
Free of bonds.141.

ਚਰਪਟ ਛੰਦ॥ ਤ੍ਹ ਪ੍ਰਸਾਦਿ॥

ਸਰਬੰ ਹੰਤਾ॥ ਸਰਬੰ ਗੰਤਾ॥ ਸਰਬੰ ਖਿਆਤਾ॥ ਸਰਬੰ ਗਿਆਤਾ॥੧੪੨॥ ਸਰਬੰ ਹਰਤਾ॥ ਸਰਬੰ ਕਰਤਾ॥ ਸਰਬੰ ਪ੍ਰਾਣੰ॥ ਸਰਬੰ ਤ੍ਰਾਣੰ॥੧੪੩॥ ਸਰਬੰ ਕਰਮੰ॥ ਸਰਬੰ ਧਰਮੰ॥ ਸਰਬੰ ਜੁਗਤਾ॥ ਸਰਬੰ ਮੁਕਤਾ॥੧੪੪॥

Charpat Chhand. Tva Prasād(i).

Sarban hanta. Sarban gantā. Sarban khiātā. Sarban giātā.(142) Sarban hartā. Sarban kartā. Sarban prāṇan. Sarban trāṇan.(143) Sarban karman. Sarban dharman. Sarban jugtā. Sarban muktā.(144)

Charpat Chhand. By Your Grace.

Destroying all,
Salvaging all,
Discoursed by all,
Aware of all.142.
Depriving all,
Creating all,
The Breath of all,
The Strength of all.143.
In every work,
In every creed,
Attached to all,
And free from all.144.

ਰਸਾਵਲ ਛੰਦ॥ ਤੂ ਪ੍ਰਸਾਦਿ॥

ਨਮੋਂ ਨਰਕ ਨਾਸੇ॥ ਸਦੈਵੰ ਪ੍ਰਕਾਸੇ॥ ਅਨੰਗੰ ਸਰੂਪੇ॥ ਅਭੰਗੰ ਬਿਭੂਤੇ॥੧੪੫॥ ਪ੍ਰਮਾਥੰ ਪ੍ਰਮਾਥੇ॥ ਸਦਾ ਸਰਬ ਸਾਥੇ॥ ਅਗਾਧ ਸਰੂਪੇ॥ ਨ੍ਰਿਬਾਧ ਬਿਭੂਤੇ॥੧੪੬॥

Rasāval Chhand. Tva Prasād(i). Namo narak nāse. Sadaivan prakāse. Anangan sarūpe. Abhangan bībhūte.(145) Pramāthan pramāthe. Sadā sarab sāthe. Agādh sarūpe. Nribādh bibhūte.(146)

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Rasaval Chhand. By Your Grace.

Salutations to
The destroyer of hell,
The Light Perennial,
Formless Beauty,
Royalty Integral.145.
Salutations to
The slayer of all the wicked,
Companion to one and all,
Beauty most incredible,
And unending Glory.146.

ਅਨੰਗੀ ਅਨਾਮੇ॥ ਤ੍ਰਿਭੰਗੀ ਤ੍ਰਿਕਾਮੇ॥ ਨਿ੍ਭੰਗੀ ਸਰੂਪੇ॥ ਸਰਬੰਗੀ ਅਨੂਪੇ॥੧੪੭॥ ਨ ਪੇਂਤ੍ਰੈ ਨ ਪੁੱਤ੍ਰੈ॥ ਨ ਸੱਤ੍ਰੈ ਨ ਮਿੱਤ੍ਰੈ॥ ਨ ਤਾਤੈ ਨ ਮਾਤੈ॥ ਨ ਜਾਤੈ ਨ ਪਾਤੈ॥੧੪੮॥ ਨ੍ਰਿਸਾਕੰ ਸਰੀਕ ਹੈਂ॥ ਅਮਿਤੋ ਅਮੀਕ ਹੈਂ॥ ਸਦੈਵੰ ਪ੍ਰਭਾ ਹੈਂ॥ ਅਜੈ ਹੈਂ ਅਜਾ ਹੈਂ॥੧੪੯॥

Anangī anāme. Tribhangī trikāme. Nribhangī sarūpe. Sarbangī anūpe.(147) Na potrai na puttrai. Na sattrai na mittrai. Na tātai na mātai. Na jātai na pātai.(148) Nrisākan sarīk hain. Amito amīk hain. Sadaivan prabhā hain. Ajai hain ajā hain.(149)

Salutations to the One
Sans limb or name,
Fulfiller, destroyer, of all Three Worlds,
Unblemished Charm,
Unrivalled Grace.147.
Salutations to the One
Sans sons or grandsons,
friend and foe.
Sans father or mother,
and caste or clan.148.
Salutations to the One
Without kin or peer,
With seamless depth,
With endless Glory,
Unhumbled, unborn.149.

ਭਗਵਤੀ ਛੰਦ॥ ਤੂ ਪ੍ਰਸਾਦਿ॥

ਕਿ ਜ਼ਾਹਰ ਜ਼ਹੂਰ ਹੈਂ॥ ਕਿ ਹਾਜ਼ਰ ਹਜ਼ੂਰ ਹੈਂ॥ ਹਮੇਸੁਲ ਸਲਾਮ ਹੈਂ॥ ਸਮਸਤੁਲ ਕਲਾਮ ਹੈਂ॥੧੫੦॥ ਕਿ ਸਾਹਿਬ ਦਿਮਾਗ਼ ਹੈਂ॥ ਕਿ ਹੁਸਨਲ ਚਰਾਗ਼ ਹੈਂ॥ ਕਿ ਕਾਮਲ ਕਰੀਮ ਹੈਂ॥ ਕਿ ਰਾਜ਼ਕ ਰਹੀਮ ਹੈਂ॥੧੫੧॥ ਕਿ ਰੋਜ਼ੀ ਦਿਹਿੰਦ ਹੈਂ॥ ਕਿ ਰਾਜ਼ਕ ਰਹਿੰਦ ਹੈਂ॥ ਕਰੀਮੁਲ ਕਮਾਲ ਹੈਂ॥ ਕਿ ਹੁਸਨਲ ਜਮਾਲ ਹੈਂ॥੧੫੨॥

Bhagvatī Chhand. Tva Prasād(i).

Ki zāhar zahūr hain. Ki hāzar hazūr hain. Hameshul salām hain. Samastul kalām hain.(150) Ki sāhib dimāgh hain. Ki husnul chirāgh hain. Ki kāmal karīm hain. Ki rāzak rahīm hain.(151) Ki rozī dihind hain. Ki rāzak rahind hain. Karīmul kamāl hain. Ki husnul jamāl hain.(152)

Bhagvatī Chhand. By Your Grace.

ਗ਼ਨੀਮੁਲ ਖ਼ਿਰਾਜ ਹੈਂ॥ ਗ਼ਰੀਬੁਲ ਨਿਵਾਜ਼ ਹੈਂ॥ ਹਰੀਫ਼ੁਲ ਸ਼ਿਕੰਨ ਹੈਂ॥ ਹਿਰਾਸੁਲ ਫ਼ਿਕੰਨ ਹੈਂ॥੧੫੩॥ ਕਲੰਕੰ ਪ੍ਣਾਸ ਹੈਂ॥ ਸਮਸਤੁਲ ਨਿਵਾਸ ਹੈਂ॥ ਅਗੰਜੁਲ ਗਨੀਮ ਹੈਂ॥ ਰਜਾਇਕ ਰਹੀਮ ਹੈਂ॥੧੫੪॥ ਸਮਸਤੁਲ ਜੂਬਾਂ ਹੈਂ॥ ਕਿ ਸਾਹਿਬ ਕਿਰਾਂ ਹੈਂ॥ ਕਿ ਨਰਕੇ ਪ੍ਣਾਸ ਹੈਂ॥ ਬਹਿਸਤੁਲ ਨਿਵਾਸ ਹੈਂ॥੧੫੫॥

Ghanīmul khirāj hain. Gharībul nivāz hain. Harīful shikann hain. Hirāsul fikann hain. (153) Kalankan praṇās hain. Samastul nivās hain. Aganjul ghanīm hain. Razāik rahīm hain. (154) Samastul zubān hain. Ki sāhib kirān hain. Ki narkan praṇās hain. Bahishtul nivās hain. (155)

Chastiser of the tyrants,
Supporter of the humble,
Destroyer of oppressors,
Dispeller of alarm.153.
Erasing every stigma,
Inhabiting every soul,
By enemies undefeated,
Provider most Benign.154.
Of every tongue, the utterance,
Of every fate, the Master,
Destroyer of every Hell,
Inhabiting every Heaven.155.

ਕਿ ਸਰਬੁਲ ਗਵੰਨ ਹੈਂ॥ ਹਮੇਸੁਲ ਰਵੰਨ ਹੈਂ॥ ਤਮਾਮੁਲ ਤਮੀਜ ਹੈਂ॥ ਸਮਸਤੁਲ ਅਜੀਜ ਹੈਂ॥੧੫੬॥ ਪਰੰ ਪਰਮ ਈਸ ਹੈਂ॥ ਸਮਸਤੁਲ ਅਦੀਸ ਹੈਂ॥ ਅਦੇਸੁਲ ਅਲੇਖ ਹੈਂ॥ ਹਮੇਸੁਲ ਅਭੇਖ ਹੈਂ॥੧੫੭॥ ਜ਼ਮੀਨੁਲ ਜ਼ਮਾ ਹੈਂ॥ ਅਮੀਕੁਲ ਇਮਾਂ ਹੈਂ॥ ਕਰੀਮੁਲ ਕਮਾਲ ਹੈਂ॥ ਕਿ ਜੁਰਅਤਿ ਜਮਾਲ ਹੈਂ॥੧੫੮॥

Ki sarbul gavann hain. Hamesul ravann hain. Tamamul tamīz hain. Samastul azīz hain.(156) Paran param īsh hain. Samastul adīs hain. Adesul alekh hain. Hameshul abhekh hain.(157) Zamīnul zamān hain. Amīkul imān hain. Karīmul kamāl hain. Ki jur-at(i) jamāl hain.(158)

Going in all directions,
Moving in time and space,
Familiar with all urbanity,
The Darling of every soul.156.
The Deity most supernal,
Concealed from every eye,
Sans residence and sans vignette,
And sans a garb or guise.157.
The Lord of space eternal,
Creating faith profound,
Perfection of Compassion,
And beau Courage unbound.158.

ਕਿ ਅਚਲੰ ਪ੍ਰਕਾਸ ਹੈਂ॥ ਕਿ ਅਮਿਤੋ ਸੁਬਾਸ ਹੈਂ॥ ਕਿ ਅਜਬ ਸਰੂਪ ਹੈਂ॥ ਕਿ ਅਮਿਤੋ ਬਿਭੂਤ ਹੈਂ॥੧੫੯॥ ਕਿ ਅਮਿਤੋ ਪਸਾ ਹੈਂ॥ ਕਿ ਆਤਮ ਪ੍ਰਭਾ ਹੈਂ॥ ਕਿ ਅਚਲੰ ਅਨੰਗ ਹੈਂ॥ ਕਿ ਅਮਿਤੋ ਅਭੰਗ ਹੈਂ॥੧੬੦॥

Ki achlan prakāsh hain. Ki amito subās hain. Ki ajab sarūp hain. Ki amito bibhūt hain.(159) Ki amito pasā hain. Ki ātam prabhā hain. Ki achlan anang hain. Ki amito abhang hain.(160)

Eternal is Your radiance,
Singular is Your fragrance,
Wonderful is Your elegance,
And limitless Your effulgence.159.
Measureless is Your extent,
You glow in every soul,
Inviolable Your Essence,
Immeasurable is Your dole.160.

ਮੁਪੁਭਾਰ ਛੰਦ॥ ਤ੍ਰ ਪ੍ਰਸਾਦਿ॥

ਮੁਨਿ ਮਨਿ ਪ੍ਰਨਾਮ॥ ਗੁਨਿ ਗਨ ਮੁਦਾਮ॥ ਅਰਿ ਬਰ ਅਗੇਜ॥ ਹਰਿ ਨਰ ਪ੍ਰਭੇਜ॥੧੬੧॥ ਅਨ ਗਨ ਪ੍ਰਨਾਮ॥ ਮੁਨਿ ਮਨਿ ਸਲਾਮ॥ ਹਰਿ ਨਰ ਅਖੰਡ॥ ਬਰ ਨਰ ਅਮੰਡ॥੧੬੨॥ ਅਨਭਵ ਅਨਾਸ॥ ਮੁਨਿ ਮਨਿ ਪ੍ਰਕਾਸ॥ ਗੁਨਿ ਗਨ ਪ੍ਰਨਾਮ॥ ਜਲ ਬਲ ਮੁਦਾਮ॥੧੬੩॥

Madhubhār Chhand. Tva Prasād(i).
Mun(i) man(i) pranām. Gun(i) gan mudām.
Ar(i) bar agan). Har(i) nar prabhanj. (161)
An gan pranām. Mun(i) man(i) salām.
Har(i) nar akhand. Bar nar amand. (162)
Anbhav anās. Mun(i) man(i) prakāsh.
Gun(i) gan pranām. Jal thal mudām. (163)

Madhubhār Chhand. By Your Grace.

Saluted ever by sages,
The Lord of limitless merit,
Unharméd conquering opponents,
Demolisher ultimate.161.
Invoked by mighty legions,
Saluted by every sage,
The potent God of mortals,
Unchallenged, un-installed.162.
Unfailing Your intuition,
O Light of sages' heart,
Worshipped by every mortal,
The Lord of ocean and land.163.

ਅਨਛਿੱਜ ਅੰਗ॥ ਆਸਨ ਅਭੰਗ॥ ਉਪਮਾ ਅਪਾਰ॥ ਗਤਿ ਮਿਤਿ ਉਦਾਰ॥੧੬੪॥ ਜਲ ਥਲ ਅਮੰਡ॥ ਦਿਸ ਵਿਸ ਅਭੰਡ॥ ਜਲ ਥਲ ਮਹੰਤ॥ ਦਿਸ ਵਿਸ ਬਿਅੰਤ॥੧੬੫॥ ਅਨਭਵ ਅਨਾਸ॥ ਧ੍ਰਿਤ ਧਰ ਧੁਰਾਸ॥ ਆਜਾਨ ਬਾਹੁ॥ ਏਕੈ ਸਦਾਹੁ॥੧੬੬॥

Anchhijj aṅg. Āsan abhaṅg. Upmā apār. Gat(i) mit(i) udār.(164) Jal thal amaṅd. Dis vis abhaṅd. Jal thal mahaṅt. Dis vis beaṅt.(165) Anbhav anās. Dhrit dhar dhurās. Ajān bāhu. Ekai sadāhu.(166)

Inviolable is Your Being,
Immutable is Your Throne,
Immeasurable is Your Glory,
Unlimited Your Resource.164.
You reign over land and waters,
Inviolate Your Repute,
Supreme over lands and oceans,
Infinite, ensouled, Perfection.165.
Inviolate Your experience,
The prop of the great Cosmos,
Long-armed Your mighty reach,
O' 'One' and 'One' indeed.166.

ਓਅੰਕਾਰ ਆਦਿ॥ ਕਥਨੀ ਅਨਾਦਿ॥ ਖਲ ਖੰਡ ਖਿਆਲ॥ ਗੁਰ ਬਰ ਅਕਾਲ॥੧੬੭॥ ਘਰ ਘਰਿ ਪ੍ਰਨਾਮ॥ ਚਿਤ ਚਰਨ ਨਾਮ॥ ਅਨਛਿੱਜ ਗਾਤ॥ ਆਜਿਜ ਨ ਬਾਤ॥੧੬੮॥ ਅਨਝੰਝ ਗਾਤ॥ ਅਨਰੰਜ ਬਾਤ॥ ਅਨਟੁਟ ਭੰਡਾਰ॥ ਅਨਠਟ ਅਪਾਰ॥੧੬੯॥

Oankār ād(i). Kathanī anād(i). Khal khand <u>kh</u>iāl. Gur bar Akāl.(167) Ghar ghar(i) pranām. Chit charan nam. Anchhijj gāt. Ājiz na bāt.(168) Anjhanjh gāt. Anranj bāt. Anṭuṭ bhandār. Anṭhaṭ apār.(169)

Your first emanation, Om,
The Primal, Creative tone,
Your intent slanders malice,
Disperses doubt and gloom.167.
Admired in every hamlet,
Chanted by every heart,
Imperishable Your existence,
Nor debile, nor alarmed.168.
Your Being can't be disrupted,
Your Words can't be disputed,
Exhaustless is your Treasure,
And Fathomless Your Splendour.169.

ਆਡੀਠ ਧਰਮ॥ ਅਤਿ ਢੀਠ ਕਰਮ॥ ਅਣਬ੍ਣ ਅਨੰਤ॥ ਦਾਤਾ ਮਹੰਤ॥੧੭੦॥

ਹਰਿਬੋਲਮਨਾ ਛੰਦ॥ ਤ੍ਹ ਪ੍ਰਸਾਦਿ॥

ਕਰੁਣਾਲਯ ਹੈਂ॥ ਅਰਿ ਘਾਲਯ ਹੈਂ॥ ਖਲ ਖੰਡਨ ਹੈਂ॥ ਮਹਿ ਮੰਡਨ ਹੈਂ॥੧੭੧॥ ਜਗਤੇਸੂਰ ਹੈਂ॥ ਪਰਮੇਸੂਰ ਹੈਂ॥ ਕਲਿ ਕਾਰਣ ਹੈਂ॥ ਸਰਬ ਉਬਾਰਣ ਹੈਂ॥੧੭੨॥

Ādīth dharam. At(i) dhīth karam. Anbran anant. Dātā mahant.(170)

Har(i)bolmanā Chhand. Tva Prasād(i). Karunālya hain. Ar(i) ghālya hain. Khal khandan hain. Maih mandan hain.(171) Jagteshvar hain. Parmeshvar hain. Kal(i) kāran hain. Sarab ubāran hain.(172)

Invisible are your images, Unhindered are your Actions, Inviolate Your Infinity, And Generous is your Bounty.170.

Harbolmanā Chhand. By Your Grace.

You are the home of Mercy,
Destroy You all resistance,
Dispel You vain stupidity,
Adorn You earth with beauty.171.
O You the Cosmic Sovereign,
Our Great Transcendent Lord,
The cause of every conflict,
Yet, Saviour o' every soul.172.

ਧ੍ਰਿਤ ਕੇ ਧ੍ਣ ਹੈਂ॥ ਜਗ ਕੇ ਕੁਣ ਹੈਂ॥
ਮਨ ਮਾਨਿਯ ਹੈਂ॥ ਜਗ ਜਾਨਿਯ ਹੈਂ॥੧੭੩॥
ਸਰਬੰ ਭਰ ਹੈਂ॥ ਸਰਬੰ ਕਰ ਹੈਂ॥
ਸਰਬ ਪਾਸਿਯ ਹੈਂ॥ ਸਰਬ ਨਾਸਿਯ ਹੈਂ॥੧੭੪॥
ਕਰੁਣਾਕਰ ਹੈਂ॥ ਬਿਸ਼੍ਰੰਭਰ ਹੈਂ॥
ਸਰਬੇਸ਼ੁਰ ਹੈਂ॥ ਜਗਤੇਸ਼ੂਰ ਹੈਂ॥੧੭੫॥

Dhrit ke dhran hain. Jag ke kran hain. Man māniya hain. Jag jāniya hain.(173) Sarban bhar hain. Sarban kar hain. Sarab pāsiya hain. Sarab nāsiya hain.(174) Karunākar hain. Bisvanbhar hain. Sarbeshvar hain. Jagateshvar hain.(175)

The prop of all the Cosmos,
The Cause of every cause,
Adored by every wisdom,
And known to every heart.173.
Sustain You all existence,
The Primeval Cause of causes,
Perceivable right at hand,
Demolishing strait and strand.174.
Embodiment of Clemency,
Sustaining all Creation,
Commanding every soul,
Of all Cosmos, the Lord.175.

ਬ੍ਹਮੰਡਸ ਹੈਂ॥ ਖਲ ਖੰਡਸ ਹੈਂ॥ ਪਰ ਤੇ ਪਰ ਹੈਂ॥ ਕਰੁਣਾਕਰ ਹੈਂ॥੧੭੬॥ ਅਜਪਾ ਜਪ ਹੈਂ॥ ਅਬਪਾ ਥਪ ਹੈਂ॥ ਅਕ੍ਰਿਤਾ ਕ੍ਰਿਤ ਹੈਂ॥ ਅੰਮ੍ਰਿਤਾ ਮ੍ਰਿਤ ਹੈਂ॥੧੭੭॥ ਅਮ੍ਰਿਤਾ ਮ੍ਰਿਤ ਹੈਂ॥ ਕਰਣਾ ਕ੍ਰਿਤ ਹੈਂ॥ ਅਕ੍ਰਿਤਾ ਕ੍ਰਿਤ ਹੈਂ॥ ਧਰਣੀ ਧ੍ਰਿਤ ਹੈਂ॥੧੭੮॥

Brahmandas hain. Khal khandas hain. Par te par hain. Karuṇākar hain.(176) Ajapā jap hain. Athapā thap hain. Akritā krit hain. Ammritā-mrit hain.(177) Amritā-mrit hain. Karṇā krit hain. Akritā krit hain. Dharṇī dhrit hain.(178)

The Life of all existence,
Demolisher of every Knave,
Remoter than the farthest
The fount of Mercy Great.176.
The Great un-chanted Chant,
The Deity un-installed,
The One uncaused Cause,
The fountainhead of Amrit.177.
The Lord of immortality,
Embodiment of Clemency,
The One uncaused Cause.
Sustainer of the globe.178.

ਅਮ੍ਰਿਤੇਸੂਰ ਹੈਂ॥ ਪਰਮੇਸ਼੍ਰ ਹੈਂ॥ ਅਕ੍ਰਿਤਾ ਕ੍ਰਿਤ ਹੈਂ॥ ਅਮ੍ਰਿਤਾ ਮ੍ਰਿਤ ਹੈਂ॥੧੭੯॥ ਅਜਬਾ ਕ੍ਰਿਤ ਹੈਂ॥ ਅਮ੍ਰਿਤਾ ਅਮ੍ਰਿਤ ਹੈਂ॥ ਨਰ ਨਾਇਕ ਹੈਂ॥ ਖਲ ਘਾਇਕ ਹੈਂ॥੧੮੦॥ ਬਿਸੂੰਭਰ ਹੈਂ॥ ਕਰੁਣਾਲਯ ਹੈਂ॥ ਨ੍ਰਿਪ ਨਾਇਕ ਹੈਂ॥ ਸਰਬ ਪਾਇਕ ਹੈਂ॥੧੮੧॥

Amriteshvar hain. Parmeshvar hain. Akritā krit hain. Amritā mrit hain.(179) Ajbā krit hain. Amritā amrit hain. Nar nāik hain. Khal ghāik hain.(180) Bishvanbhar hain. Karunālya hain. Nrip nāik hain. Sarab pāik hain.(181)

The One immeasurable Lord,
The Deity most transcendent,
The One facile Creator,
The fountainhead of Amrit.179.
Wonderful are Your Actions,
Heavenly are Your Nectars,
Guide You works of humans,
Annul You imbecility.180.
Replenisher of the universe,
The Treasure of Compassion,
The One Sovereign supreme,
Protector shield of all.181.

ਭਵ ਭੰਜਨ ਹੈਂ॥ ਅਰਿ ਗੰਜਨ ਹੈਂ॥ ਰਿਪੁ ਤਾਪਨ ਹੈਂ॥ ਜਪੁ ਜਾਪਨ ਹੈਂ॥੧੮੨॥ ਅਕਲੰ ਕ੍ਰਿਤ ਹੈਂ॥ ਸਰਬਾ ਕ੍ਰਿਤ ਹੈਂ॥ ਕਰਤਾ ਕਰ ਹੈਂ॥ ਹਰਤਾ ਹਰਿ ਹੈਂ॥੧੮੩॥ ਪਰਮਾਤਮ ਹੈਂ॥ ਸਰਬਾਤਮ ਹੈਂ॥ ਆਤਮ ਬਸ ਹੈਂ॥ ਜਸ ਕੇ ਜਸ ਹੈਂ॥੧੮੪॥

Bhav bhanjan hain. Ar(i) ganjan hain. Rip(u) tāpan hain. Jap(u) jāpan hain. (182) Aklan krit hain. Sarbā krit hain. Kartā kar hain. Hartā har(i) hain. (183) Parmātam hain. Sarbātam hain. Ātam bas hain. Jas ke jas hain. (184)

Destroying all anxiety,
Vanquishing every foe,
Chastising all the sinful,
Inspiring all to bow.182.
Creator, artless, faultless,
Designer o' fate and form,
The Cause of every action,
Depriving plunderers all.183.
Transcendent Soul Supreme,
The Spirit of all Cosmos,
You hold Your own control,
Deserve You generous Praise.184.

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ॥

ਨਮੇਂ ਸੂਰਜ ਸੂਰਜੇ ਨਮੇਂ ਚੰਦ੍ਰ ਚੰਦ੍ਰੇ॥ ਨਮੇਂ ਰਾਜ ਰਾਜੇ ਨਮੇਂ ਇੰਦ੍ਰ ਇੰਦ੍ਰੇ॥ ਨਮੇਂ ਅੰਧਕਾਰੇ ਨਮੇਂ ਡੇਜ ਡੇਜੇ॥ ਨਮੇਂ ਬ੍ਰਿੰਦ ਬ੍ਰਿੰਦੇ ਨਮੇਂ ਬੀਜ ਬੀਜੇ॥੧੮੫॥

Bhujang Prayāt Chhand. Namo sūraj sūrje namo chandra chandre. Namo rāj rāje namo indra indre. Namo andhkāre namo tej teje. Namo brind brinde namo bīj bīje.(185)

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Bhujang Prayat Chhand.

Salutations to

The sun of all the suns,
The moon of all the moons,
The King of all the kings,
The God of all the godlings,
The darkness most profound,
The Brilliance most effulgent,
The Lord of multitudes,
The seed of all the seeds 185.

ਨਮੋਂ ਰਾਜਸੰ ਤਾਮਸੰ ਸਾਂਤ ਰੂਪੇ॥ ਨਮੋਂ ਪਰਮ ਤੱਤੇ ਅਤੱਤੇ ਸਰੂਪੇ॥ ਨਮੋਂ ਜੋਗ ਜੋਗੇ ਨਮੋਂ ਗਿਆਨ ਗਿਆਨੇ॥ ਨਮੋਂ ਮੰਤ੍ਰ ਮੰਤ੍ਰੇ ਨਮੋਂ ਧਿਆਨ ਧਿਆਨੇ॥੧੮੬॥

Namo rūjsan tāmsan shānt rūpe. Namo param tattan atattan sarūpe. Namo jog joge namo giān giāne. Namo mantra mantre namo dhiān dhiāne.(186)

Salutations to the Lord
Of Sloth, Passion and Peace,
The Substance insubstantial,
The Essence most supernal,
The Yogi of all yogas,
The Wisdom of all wisdoms,
The Mantra of all mantras,
Contemplator profound.186.

ਨਮੇਂ ਜੁਧ ਜੁਧੇ ਨਮੇਂ ਗਿਆਨ ਗਿਆਨੇ॥ ਨਮੇਂ ਭੌਜ ਭੌਜੇ ਨਮੇਂ ਪਾਨ ਪਾਨੇ॥ ਨਮੇਂ ਕਲਹ ਕਰਤਾ ਨਮੇਂ ਸਾਂਤ ਰੂਪੇ॥ ਨਮੇਂ ਇੰਦ੍ਰ ਇੰਦ੍ਰੇ ਅਨਾਦੰ ਬਿਭੂਤੇ॥੧੮੭॥

Namo judh judhe namo giān giāne. Namo bhoj bhoje namo pān pāne. Namo kalah kartā namo shāṅt rūpe. Namo iṅdra iṅdre anādaṅ bibhūte.(187)

Salutations to
The Victor of every battle,
The Wisdom most sublime,
Ravishing every aliment,
Imbibing every potion,
The Cause of all turmoil,
The Harbinger of peace,
The God of all the godlings,
Your fame transcending Time.187.

ਕਲੰਕਾਰ ਰੂਪੇ ਅਲੰਕਾਰ ਅਲੰਕੇ॥ ਨਮੋ ਆਸ ਆਸੇ ਨਮੋ ਬਾਂਕ ਬੰਕੇ॥ ਅਭੰਗੀ ਸਰੂਪੇ ਅਨੰਗੀ ਅਨਾਮੇ॥ ਤ੍ਰਿਭੰਗੀ ਤ੍ਰਿਕਾਲੇ ਅਨੰਗੀ ਅਕਾਮੇ॥੧੮੮॥

Kalankār rūpe alankār alanke. Namo ās āse namo bānk banke. Abhangī sarūpe anangī anāme. Tribhangī trikāle anangī akāme.(188)

Salutations to

The Seed of all the Order,
The Brilliance of the jewels,
The Hope in every hope,
The Charm of every Beauty,
Existence Imperishable,
Sans Limb, Sans Form Sans Name,
The Lord of Space and Time,
Sans limb and sans desire.188.

ਏਕ ਅਛਰੀ ਛੰਦ॥

ਅਜੈ॥ ਅਲੈ॥ ਅਭੈ॥ ਅਬੈ॥੧੮੯॥ ਅਭੂ॥ ਅਜੂ॥ ਅਨਾਸ॥ ਅਕਾਸ॥੧੯੦॥ ਅਗੰਜ॥ ਅਭੰਜ॥ ਅਲੱਖ॥ ਅਭੱਖ॥੧੯੧॥ ਅਕਾਲ॥ ਦਿਆਲ॥ ਅਲੇਖ॥ ਅਭੇਖ॥੧੯੨॥

Ek Achharī Chhand.

Ajai. Alai. Abhai. Abai.(189) Abhū. Ajū. Anāsh. Akāsh.(190) Aganj. Abhanj. Alakkh. Abhakkh.(191) Akāl. Diāl. Alekh. Abhekh.(192)

Ek Achharī Chhand.

Invincible,
Immortal,
Undaunted,
Immutable.189.
Uncaused,
Immovable,
Imperishable

Imperishable, Pervasive.190. Insuperable, Imperishable, Unknowable, Un-munchable.191.

Immortal, Compassionate, Exceptional, Ungarbed.192. ਅਨਾਮ॥ ਅਕਾਮ॥ ਅਗਾਹ॥ ਅਢਾਹ॥੧੯੩॥ ਅਨਾਥੇ॥ ਪ੍ਰਮਾਥੇ॥ ਅਜੋਨੀ॥ ਅਮੋਨੀ॥੧੯੪॥ ਨ ਰਾਗੇ॥ ਨ ਰੰਗੇ॥ ਨ ਰੂਪੇ॥ ਨ ਰੇਖੇ॥੧੯੫॥ ਅਕਰਮੰ॥ ਅਭਰਮੰ॥ ਅਗੰਜੇ॥ ਅਲੇਖੇ॥੧੯੬॥

Anām. Akām. Agāh. Adhāh.(193) Anāthe. Pramāthe. Ajonī. Amonī.(194) Na rāge. Na raṅge. Na rūpe. Na rekhe.(195) Akarman. Abharman. Aganje. Alekhe.(196)

> Un-nameable. Uncoveting, Unfathomable, Infallible, 193. Autonomous, Supernal, Unbegotten, Unsilenced. 194. Sans ravishment, Sans tincture, Sans Structure, Sans Feature, 195. Sans action. Sans error, Immutable, Ineffable, 196.

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ॥

ਨਮਸਤੁਲ ਪ੍ਰਣਾਮੇ ਸਮਸਤੁਲ ਪ੍ਰਣਾਸੇ॥ ਅਗੰਜੁਲ ਅਨਾਮੇ ਸਮਸਤੁਲ ਨਿਵਾਸੇ॥ ਨ੍ਰਕਾਮੰ ਬਿਭੂਤੇ ਸਮਸਤੁਲ ਸਰੂਪੇ॥ ਕੁਕਰਮੰ ਪ੍ਰਣਾਸੀ ਸੁਧਰਮੰ ਬਿਭੂਤੇ॥੧੯੭॥

Bhujang Prayat Chhand.

Namastul praṇāme, samastul praṇāse. Aganjul anāme samastul nivāse. Nrikāman bibhūte samastul sarūpe. Kukarman pranāsī sudharman bibhūte.(197)

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Bhujang Prayāt Chhand.

Salutations to
The Master most adorable,
The great Annihilator,
The Unnamed and immutable,
Pervading every corner,
Renouncer un-allured,
The Splendour of every form,
Annuller of every vice,
The Keeper of Law Eternal. 197.

ਸਦਾ ਸੱਚਿਦਾਨੰਦ ਸੱਤ੍ਰੰ ਪ੍ਣਾਸੀ॥ ਕਰੀਮੁਲ ਕੁਨਿੰਦਾ ਸਮਸਤੁਲ ਨਿਵਾਸੀ॥ ਅਜਾਇਬ ਬਿਭੂਤੇ ਗਜਾਇਬ ਗਨੀਮੇ॥ ਹਰੀਅੰ ਕਰੀਅੰ ਕਰੀਮੁਲ ਰਹੀਮੇ॥੧੯੮॥

Sadā Sacchidā-nand sattran praṇāsī. Karīmul kunindā samastul nivāsī. Ajāib bibhūte ghazāib ghanīme. Harīan karīan karīmul rahīme.(198)

Truth, Consciousness and Bliss,
Vanquisher of every foe,
Benign Creator of all,
Pervading all existence,
The Grandeur most amazing,
The Terror to every tyrant,
The Creator-cum-Destroyer,
Dispensing Clement Mercy.198.

ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਵਰਤੀ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਭੁਗਤੇ॥ ਸੁਯੰਭਵ ਸੁਭੰ ਸਰਬਦਾ ਸਰਬ ਜੁਗਤੇ॥ ਦੁਕਾਲੰ ਪ੍ਰਣਾਸੀ ਦਿਆਲੰ ਸਰੂਪੇ॥ ਸਦਾ ਅੰਗ ਸੰਗੇ ਅਭੰਗੇ ਬਿਭੂਤੇ॥੧੯੯॥

Chattra chakkra vartī chattra chakkra bhugte. Suyanbhav subhan sarb-dā sarb jugte. Dukālan praṇāsī diālan sarūpe. Sadā ang sange abhungan bibhūte.(199)

The Lord of foursome quarters,
Gladsome in every state,
Self-luminous and auspicious,
Affine to one and all,
Erasing virulent time,
Embodiment of Compassion,
The Ever-so-near Companion,
The Grace that vanishes never.199.

Basking in the Divine Presence

Presence. The Gurū, right at the outset, affirms it as "experienced illumination." Since this great poetic creation introduces us to the various names of God, it has often been categorized with Vishnū Sahansarnāmā (the thousand names of Vishnū) and the ninety-nine other names of Allah as given in the Holy Korān. However, it is very different from both these. Gurū Gobind Singh does not merely enumerate Divine names. He actually basks in the Presence of God, beholds His beauty, addresses Him fondly, bows before Him, offers Him his salutations, notices him standing by his side, finds Him pervasive everywhere as the spirit of Love and affirms His actual presence with absolute certainty. This work undoubtedly appears to be a genial outpouring of a propitious meditation.

The Gurū appears to be in tune with the Divine Presence from the beginning to the end. So Jāp Sāhib is the spontaneous outpouring of the Gurū's soul actually in the glow of the Divine Presence. The Gurū must have beheld the Lord's supremely beautiful visage in an intense meditative experience. That seems to be where he addresses Him and says, "Who can Your comprehensive Name pronounce?" and then goes on to say, "You are formless, matchless, birth-less, immortal, immutable" and so on. Most of these epithets are negative because the Lord cannot be described. So the gods, demons and men, even woods and blades of grass, all appear to be saying, "You are neither this, Lord, nor that!."

1. anubhau prakāsh, v. 1.

2. neti, neti, v. 1.

As the Gurū beholds the Lord, he is impelled by the effulgence of His Glory before Him. A series of verses (2-28) then emerge, at one stretch, wherein the Gurū offers his reverent salutations (in terms of namo, namastań, namastast, namastul) to the Divine Presence. Such salutations arise again and again (145-149; 185-188; 197) with the same spontaneity and felicity.

Whenever personal relationship with the Absolute is sought, the 'Absolute' gets personified inside the Guru's meditative experience. And that seems to have happened in his contemplation that became the *Jāp Sāhib*. The Gurū perceives the Lord as a person – the Primal Person,³ Transcendent Person,⁴ Immortal Person,⁵ the Only Person,⁶ and the Un-begotten Person.⁷ He is simply astounded by His Exquisite Beauty,⁸ and Immeasurable Glory.⁹

The Lord appears to the Gurū not merely as a Person, but also as an All-pervasive Presence. Him he finds ruling over all three spheres, ¹⁰ present in all four directions ¹¹ and inhabiting everywhere and in all things: Sarbattra; ¹² sarbañ ¹³ and samastul ¹⁴ and every land in the universe: sarab dese; ¹⁵ sarb dhāman; ¹⁶ sarb drishan. ¹⁷ He discovers Him in waters as well as on lands. ¹⁸ He finds Him abiding everywhere ¹⁹ as an Exquisite Renunciate with spotless Beauty. ²⁰

The Lord is not merely an awe-inspiring Presence. The Gurū finds Him universally pervasive as Love. So he exclaims, "Here,

- 3. Adi Purukh, v. 80.
- 5. Akal Purakh, v. 84.
- 7. Ajonī Purakh, v. 79.
- 9. Amitoj, v. 1.
- 11. Chatra chakravarti, v. 97.
- 13. V. 76-78, 142-144.
- 15. V. 66.
- 17. V. 71.
- 19. samastul nivāsī, v. 58.

- 4. Param Purakh, v. 83.
- 6. Ek Purakh, v. 85.
- 8. Param Rūp, v. 83.
- 10. Tribhavan Mahīp, v. 1.
- 12. V. 111-119.
- 14. V. 58
- 16. V. 61.
- 18. jale hain, thale hain, v. 62.
- 20. Avdbūt Rūp Rasāl, v. 79.

there, and everywhere He pervades as the Essence of Love!."21 Him the Gurū hails as the Love of Love.²²

The vibrant sensations and exulting thrills generated by these verses are so powerful that the devotee's head spontaneously bows before the Lord in utter veneration, profound admiration, overpowering awe and tenderest love.

The Gurū is overwhelmed not only by the Lord's omnipresence, but by His omnipotence as well. Him he describes as the Sun of suns,²³ also as King of kings.²⁴

Him he also finds following the occupation of all occupations.²⁵ He is as well seen wielding weapons and hurling missiles.²⁶ He is the death of everyone,²⁷ even Death of death itself.²⁸ It is He who wages the worst of Wars,²⁹ vanquishes the wicked,³⁰ defeats the enemies,³¹ punishes them and taxes the foes.³²

Yet, He is extremely mannerful,³³ and dear to everyone.³⁴ In Him the Gurū finds Profundity of Faith³⁵ and exclaims Him as the Glory of the Soul³⁶ and the Beauty of Courage.³⁷

- 21. jattra tattra dishā vishā hue phailio anurāg, v. 80.
- 22. namo prit prite, v. 68.
- 23. Sūraj sūrje, v. 185; bhān bhāne, v. 47.
- 24. rāj rāje, v. 67; shāh shāhe, v. 67; bhūp bhūpe, v. 55; rāj rājeshvaran, v. 50.
- 25. sarb dhandhe, v. 24.
- 26. shastra pāņe, astra māņe, v. 52.
- 27. sarb kāle, v. 19; sarbatra kālai, v. 114; sarban dalt, v. 110.
- 28. kāl kāle, v. 23.
- 29. juddh juddhe, v. 91, 187.
- 30. khal khandan, v. 171.
- 31. hariful shikan, v. 153.
- 32. ghanimul khirāj, v. 124.
- 33. tamāmul tamīz, v. 156.
- 34. samastul azīz, v. 156.
- 35. amīkul imān, v. 158.
- 36. ātam prabhā, v. 160.
- 37. jur'at jamāl, v. 158.

With his rare poetic prowess, the Gurū captures and communicates his experiences of the Divine in verses that are unique in rhythm, and matchless in rhyme, and possess a bewitching lilt. The music of these verses wafts the reader into a spiritually charged atmosphere and enthrals him/her with superb divine intimations.

The Gurū beholds the Lord absolutely Un-garbed,³⁸ yet finds Him in every garb;³⁹ without any Domicile,⁴⁰ yet, abiding in every home.⁴¹

The Gurü finds the Lord beyond any organized religion – whether of Aryan or of Scmitic origin. That is why he describes Him as *adharman*⁴² and *amazbe*. However, he also realizes that He is the source of all religions and so he describes Him as the Home of Religions⁴⁴ and the Standard of Religions. Him as the

All the time as one reads through Jāp Sāhib or recites it with devotion, one is impressed with the descriptions of the Divine in verses that are in consonance with the dignity and piety of the themes. The reader almost invariably seems to touch the original experience that the Gurū must have had and which he embodied in the verses of Jāp Sāhib.

The Gurū finds the Lord dispersed in the phenomenal Diversity, 46 yet he also becomes aware that in spite of the multiplicity of appearances, He is but One 47 and only One. All that is found anywhere is just His emanation. 48 The Gurū finds

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38. nribhese, v. 10; abhese, v. 18.
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^{39.} sarb bhese, v. 66.

^{40.} adese, v. 18.

^{41.} sarb bhaune, v. 22.

^{42.} V. 5.

^{43.} V. 17.

^{44.} dharm dhām, v. 84.

^{45.} dharman dhujā, v. 105.

^{46.} anekai, v. 9.

^{47.} ek, v. 43.

^{48.} ek mūrat anek darshan, v. 81.

that everything is playing its assigned role in the divine play that the Lord has devised and which He so perfectly directs. Yet, when He winds up His play, everything returns to Him. 49 The Gurū then salutes the Lord's Singularity 50 as well as His Diversity. 51

The Presence that the Gurū experienced was so continually there that in the final verse of *Jāp Sāhib*, the Gurū feels impelled to exclaim that "He is by my side All the Time." ⁵²

The Gurū found the Lord's Mercies unlimited, His Benevolence generous and His Grace magnanimous. His revelation he found bewitching, He found His Beauty, so exquisite that it inspires awe and wonder. All along, the Gurū employs the diction that is replete with spiritual insight. His utterance of every divine attribute seems to appear at once with amazing spontaneity and wonderful lucidity. His words are drenched in such contagious faith that they make the hearer's soul flow towards divine piety and become receptive to its benevolent grace. One becomes sure that if (as reader) one's experience is so soul-stirring, how much more intensely vibrant the Gurū's own experience must have been. On the wings of his magical words the Gurū wafts the soul of his reader to the very hem of the Divine.

It becomes quite apparent to the reader of Jāp Sāhib that the Gurū had doubtlessly been in the Presence of God and has also been able to communicate his experience so effectively that even the reader's soul begins to experience spiritual thrills.

^{49.} khel khel akhel khelan ant ko phir(i) ek, v. 81.

^{50.} namastań su ekai, v. 9.

^{51.} namastań anekai, v. 9.

^{52.} sadā ang sange, v. 199.

The Metaphysics of Jap Sahib

Jap Sāhib, by no stretch of imagination can be considered a metaphysical treatise. It is a poetic composition of invocation and salutation that resonates with energetic metres and rhythms and vibrates with dynamic diction. Yet it is such a profound work that its metaphysical underpinnings invite any scholar's attention. It provides one with lucid intimations of the ultimate Reality.

The concern that it exhibits about the ultimate Reality expresses itself in a series of projections about it. Among these are the following: What is Supreme Reality? What is the reality of Being? What is the reality of Deity? What is the reality of Person? What is the reality of Time? What is the reality of the mundane world? And above all, what is the reality of all these realities?

The Supreme Reality

The Supreme Reality according to *Jāp Sāhib* is essentially super-sensible and beyond the world of ordinary experience. Human mind in its customary functioning cannot be expected to discover its totality. However, it has been known as the eternally stable embodiment² of experientially revealed infinite glory. It is the essence of all Creation – animate and inanimate, natural and cultural, secular and spiritual:

Hail!

namo chandra chandre namo bhān bhāne O Moon of all the moons The Sun of all the suns,

- 1. sarab nām, v. 1.
- 3. anbhau prakāsh, v. 1.
- 2. achal mūrat, v. 1.
- 4. amitoj, v. 1.

namo gīt gīte namo tān tāne namo nrit nritte namo nād nāde namo pān pāne namo bād bāde

namo jog jogeshvaran param siddhe namo rāj rājeshvaran param briddhe The Song of all the songs, The Time of all the tunes. (47)

The Dance of all the dances, The Sound of all the sounds. The Beater of all the drums, The Striker of all the notes. (48)

Hail!

O Lord of all the yogis, the One Sidha Supreme, The King of all the kings, elicits who all Esteem. (51)

Yet, the Supreme Reality is ineffable, for it is formless.⁵ Nonetheless, *Jāp Sāhib*, now and again, salutes its various dynamic manifestations⁶ which together portray the transition from Being to Becoming. This essentially is a work incessantly creative which produces a structure of tremendous signification. Although, at times, it appears to be an affair of a large number of permutations and combinations of a few nuclear semantic units, in effect, it succeeds in welding them together into an overall cosmological discourse in which they seem to be studded as complementary sub-discourses.

Yet, the Supreme Reality in its comprehensive gamut⁷ is outside human comprehension because man, at best, can distinguish only some of its elemental aspects. That is why Jāp Sāhib is replete with such divine attributes as are of negative nature. However, it abounds in positively affirmative attributes as well. Very many of these are of all-inclusive nature such as those that are preceded by such expressions of comprehensiveness as sarb, sarbatra, chaturchak, jatra tatra, or dishā vishā. This juxtaposition of positive and negative affirmations about the very same attributes is the paradox major of Jāp Sāhib.

^{5.} anukai(i) sarūp, v. 131.

karam nām, v. 1.

^{7.} sarb nam, v. 1.

Studded within it are innumerable sub-paradoxes wherein one specific affirmation is also negated either immediately after it or elsewhere in the text.8 The great paradox basically prevails between Being and Becoming. The One becomes infinitely many:

ek mūrat(i) anek darshan One Essence, yet a myriad forms, kīn rūp anek. countless manifestations thereof. (81)

Reality of Being and Becoming

Even though the One transmutes itself into innumerable many, yet the One does not cease to be. As Being, it is Om^9 or $Oank\bar{a}r$.¹⁰ Becoming manifest, it assumes the form of the Wonderful Creation.¹¹ Of its myriad manifestations, space and time are the most outstanding. While the un-manifest Supreme Reality is without any specific abode¹² because there was no space yet, when it becomes manifest, it automatically becomes pervasive in all space.¹³

This transmutation of the One into many comes to be because of divine action.

ek mürat(i) anck darshan kīn rūp anek. khel khel akhel khelan ant ko phir(i) ek.

Singular, yet, with myriad forms,

Creation is ever His lively sport, When He folds up the Game, He finally becomes the 'One' again. (81)

Folding up His game, from the point of His Creation is an act of 'destruction'. Hence, he is also called a 'destroyer'. So, He comes to be seen both as the Creator and the Destroyer.

- 8. Vide chapter on 'Paradox and Bipolar Dynamic Theism.'
- 9. V. 128.
- 10. V. 167.
- 11. ajbā krit, v. 180.
- 12. adhāman, v. 5.
- 13. chatra chakravartī, v. 97; sarab bhaune, v. 22, 45.

sarb bishva rachio suyanbhav garan bhanjanhār. Self-resplendent,
He caused the entire universe,
What He makes, unmakes
as well. (83)

He is, therefore, not just the Establisher of the entire universe,¹⁴ but also its destroyer;¹⁵ and between these two poles, He provides and sustains His Creation.¹⁶

Reality of the Cosmic Person

When He comes to pervade His Creation, he assumes a personal relationship with it. That is how He becomes a Person¹⁷ – the Universal Person, the Primal Person.¹⁸ Purakh literally means 'one who resides in a purī or town, hence a citizen. The 'town' metaphorically represents the universe. Hence, the One who pervades the universe becomes the primal, transcendent, un-begotten, citizen of the universe.¹⁹

Purakh also carries another, and very different, meaning in the Sānkhya philosophical system. That system presumes two basic verities that must come together for the act of creation. They are Prakriti (material nature), the insentient element and Purusha or consciousness, the sentient element. If this meaning of purakh is taken, then the expression purakh apār²⁰ in Jāp Sāhib would mean infinite consciousness. However, the Sānkhya concept of a dependent consciousness (dependent on prakriti) is unacceptable in the Sikh thought. Here, the Purakh by Himself is Kartā (Kartā Purakh or Creator Being). This Purakh has

^{14.} thāpio sabhai jinh thāp, v. 83.

^{15.} garan bhanjanhar, v. 83.

^{16.} sarab ko pratipār, v. 85.

^{17.} purakh/ Skt. Purusha.

^{18.} Ad(i)-Purakh, v. 80,

^{19.} ād(i) rūp anād(i) mūrat(i) ajon(i) purakh apār, v. 79.

^{20.} V. 83.

unambiguous presence 'here and now'. He is the utterance of every tongue. 22

Purakh also carries yet another meaning viz. 'masculinity'. However, that does not seem to be unambiguously relevant here, as the Purakh in Jāp Sāhib has also been called the Universal Mother.²³

Cosmic Person as Deity

This Person who relates with humans becomes their Deity – the God of gods,²⁴ the Supreme Deity,²⁵ the Deity supernal and transcendent.²⁶ He is not a sectarian God. He is the God of all,²⁷ the Lord of the whole world.²⁸

The extent of His kingdom cannot be measured;²⁹ so, He is the supreme Ruler³⁰ who has the beauty of courage,³¹ the glory of regality,³² and occult powers.³³

He also has an aesthetic image being ultimate Beauty,³⁴ transcendent Beauty,³⁵ and the acme of exquisite Beauty.³⁶ He is the melody of melodies.³⁷

- 21. ki zūhar zahūr hain, ki hāzar huzūr hain, v. 150.
- 22. samastul zubān, v. 155.
- 23. lok mātā, v. 52.
- 24. devān dev, v. 89.
- 25. isht-ishte, v. 57.
- 26. paran param ish, v. 157.
- 27. saraheshwar, v. 175.
- 28. jagateshwar , v. 175.
- 29. amriteshwar, v. 179.
- 30. rājān rāj, v. 89.
- 31. jur'at jamāl, v. 158.
- 32. rājan prabhā, v. 105.
- 33. param siddhe, v. 51; mantra mantran, jantra jantran, tantra tantran, v. 57 and ridh(i) siddhan nivāsī, v. 73.
- 34. param rūp, v. 83.
- 35. rūp rasāl, v. 79.
- 36. husnul vajū, v. 121.
- 37. git gite, tan tane, v. 47 and rag rupe, v. 55.

He has an ethical image as well – being unblemished in manners,³⁸ and having interest in all.³⁹ He is the vital breath of all.⁴⁰ He is perfect and flawless⁴¹ sacred and holy.⁴²

Cosmic Person and Space-Time

Of the myriad manifestations of the Ultimate Reality, Space and Time are among the most outstanding. While the un-manifest Supreme Reality is without any specific abode⁴³ because there is no space yet, but when It becomes manifest, It ipso facto becomes pervasive in all space.⁴⁴

Just like Space, Time also emanated as part of the Cosmic Becoming. The un-manifest Supreme Reality was indeed timeless.⁴⁵ As it becomes manifest, it comes to pervade all time.⁴⁶

The Kāl-Akāl doctrine of Jāp Sāhib not only encompasses the bipolarity of temporality and eternity, it also spills beyond it. Kāl connotes not only Temporality, but also mortality. However, its mortality aspect is essentially seen as subsumed under its temporality aspect.

The Akāl Purakh of Jāp Sāhib is no static entity. It is dynamically creative as the spiritual principle of all creation.

Space and time are nothing but playful manifestations of the Supreme Being. Whenever He wills, He may wrap up His entire Play, un-spread the entire gamut of Creation and withdraw all Becoming back into Being. As we have noted already,

Khel khel akhel khelan

Creation is ever His lively sport,

^{38.} tamīzul tamāmain, v. 123.

^{39.} tamāmul rujū, v. 121.

^{40.} sarban prānan, v. 77, sarbatra prānai, v. 117.

^{41.} kalankan binā ne-kalankī sarūpe, v. 50.

^{42.} punīt mūrat, v. 83.

^{43.} adhāman, v. 5.

^{44.} chattra chakkravartī, v. 97, sarab bhaune, v. 22, 45.

^{45.} akal, v. 2, 37; kālhīn, v. 54.

^{46.} sarab kāle, v. 19, 20.

Ant ko phir(i) ek.

When he folds up the Game, He finally becomes the 'One' again. (81)

Unconventional metaphysics

It appears, underlying Jāp Sāhib there is a revisionary metaphysics that infuses unconventional connotation into the concept of Deity. Through assertive syntagmatic propositions it describes the Deity as the Lord of Wars⁴⁷ – one with exquisite valour, ⁴⁸ annihilator of oppressors, ⁴⁹ dispeller of fear, ⁵⁰ destroyer of enemy, ⁵¹ one with inviolate limbs ⁵² and so on. ⁵³ The Deity, to wit, is thus presented as inviolate invincible hero.

The aesthetic sentiment of this composition is, definitely, the heroic sentiment ($v\bar{v}r$ rasa). Through its emotion of zeal ($uss\bar{a}ha$), the inspiring force of the composition gets markedly reinforced. Such a heroic semiotic constitution of the Deity to meditate upon is indeed a bold departure from the traditional spiritual practices. In the meditative reflection on such a deity, both affection ($bh\bar{a}o$) and awe (bhau) are inspired simultaneously.

Every metaphysical system is rooted in the language in which it is expressed and every language is biased towards a particular metaphysics. That is why a metaphysic which aims to transcend cultural and temporal constraints must first make an attempt to transcend linguistic constraints. This is what its illustrious author seems to have done in Jāp Sāhib. He most effortlessly blends expressions from two very divergent linguistic

^{47.} juddh juddhe, v. 187.

^{48.} jur'at jamāl, v. 158.

^{49.} harīful shikan, v. 153.

^{50.} birāsul fikan, v. 153; bhai bhanjan, v. 182.

^{51.} ariganjan, v. 182.

^{52.} anchhij ang, v. 164.

^{53.} For a detailed discussion of this turn to the chapter "God as Warrior".

traditions, Sanskrit and Arabic, which respectively are linked with the Hindū and Muslim religious traditions.⁵⁴

From this it is evident that Gurū Gobind Singh held no prejudice against any language, nor did he consider any language as sacrosanct and specially favoured by God. In his view God speaks all languages⁵⁵ and is the source of all scriptures.⁵⁶ The metaphysics of *Jāp Sāhib* thus acquires trans-linguistic and transcultural tenor.

Thus it is that *Jāp Sāhib* does not remain a prayer of any particular faith, but rises to be a universal prayer. It affirms this when it offers its salutations to God who belongs to no particular religion.⁵⁷ That is how it smashes the constrictive confines of bigotry and narrow-mindedness.

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^{54.} For a detailed discourse on this aspect refer to the 'Diction' section in the chapter on 'Poetics'.

^{55.} samastul zuban, v. 155.

^{56.} samastul kalām, v. 150.

^{57.} namastan amazbe, v. 17.

Mūl Mantra and Jāp Sāhib

The Mūl Mantra is the opening verse of Srī Gurū Granth Sāhib. It is considered to be the primal creedal statement of the Sikh faith. It has often been said that the Mūl Mantra is the crux of Jap jī and that Jap jī is the crux of Srī Gurū Granth Sāhib. Jāp Sāhib, the opening text of Dasam Granth appears, in a way, to be the explication of the Mūl Mantra.

Gurii Nānak is known to have enunciated his Mūl Mantra in the presence of God Almighty during his three-day meditative disappearance in the river Bein. We have already deliberated that from the nature of its content, Jap Sahib appears to have also been uttered in the presence of God. Hence, one expects close proximity between the substance of these two utterances in spite of the their utterly distinctive poetic form. The Mül Mantra is a rather succinct formulation of the attributes of God. It is constituted altogether by one numerical and thirteen wordglobules. Jāp Sāhib, in contrast, consists of 199 verses encompassing several hundred dynamic names of God. Yet, the thematic commonality between the two, makes Jāp Sāhib appear a unique explicatory amplification of the Mūl Mantra. We propose to take the Mūl Mantra syllable by syllable and see how Jāp Sāhib confirms and enhances the significance of each one of them and how it injects many beautiful new shades of meaning therein.

The One!

In the *Gurū Granth Sāhib* the first thing comes first – and that is the *unity* of God expressed by the numeral "1" (One). This numeral "One" lends itself to a variety of connotations that we choose briefly to deliberate upon here.

1. Singularity

First of all "One" represents the Oneness, the singularity, of God. In Jāp Sāhib, Gurū Gobind Singh salutes the One Singular Entity. While He is Singular, yet He lets Himself have myriad forms. The multiplicity that He creates represents only the play that He spreads out. When he winds it up, once again He becomes One.

2. Uniqueness

Another connotation of the One is His uniqueness. He is unmatched;⁴ He is ever the Greatest.⁵ He is unapproachably Unique.⁶

3. Perfection

The term "One" also connotes *perfection*. God's Glory is unbeatable. His Manners are Perfect. Immeasurable is His Splendour.

4. Eternity, Infinity

God's Eternity is impressed in *Jāp Sāhib* through a number of different terms – such as Ever Perpetual, ¹⁰ Immortal, ¹¹ Perennial, ¹² Ever ¹³ and Unlimited, ¹⁴

- 1. namastan su ekai, v. 9.
- 2. ek mürat anek darshan kin rüp anek, v. 81.
- 3. khel khel akhel khelan ant ko phir ek, v. 81.
- 4. anüpe, v. 2.
- 5. sadaivan pradhāniyain, v. 118.
- 6. agadh hain anup hain, v. 127.
- 7. ābhā abhang, v. 91.
- 8. tamīzul tamāme, v. 123.
- 9. amitoj, v. 1.
- 10. sadaivan sadā, v. 131.
- 11. akāle, v. 2.
- 12. achall, v. 75.
- 13. nitt, v. 54.
- 14. anant, v. 26.

5. Ubiquity

That God is present everywhere has been repeatedly emphasized in *Jāp Sāhib* through such expressions as All-Pervasive, ¹⁵ Pervasive in all four directions, ¹⁶ Present Everywhere, ¹⁷ here, there and everywhere He Pervades as Essence of Love. ¹⁸

It can be seen, then, that Jāp Sāhib explicates the different connotations of "One", the opening numeral of the Mūl Mantra and brings out many significant shades thereof.

0ankār

One of the many meanings of *Oankār* is the one from whom the Primal Sound *Om* emanates. That He is Primal, is expressed in *Jāp Sāhib* as the Primal sound *Om*¹⁹ and *Oam*, His Primal Form. ²⁶ *Oankār* has been considered synonymous with Brahman. In *Jāp Sāhib* He is saluted also as the Spirit Ultimate. ²¹

Sat SIKHBOOKCLUB.COM

Sat signifies that which is True or Truth; and Truth is that what actually exists. That which does not exist, cannot be True, cannot be Sat. Hence Sat connotes "existence"—an existence that is eternal. That which is today, but not tomorrow, cannot be considered as Sat. Jāp Sāhib explicates the spirit of Sat in a great variety of terms. These include Perpetual Ever,²² Endless Glory,²³ Undeclining Amity,²⁴ the Light Perennial,²⁵ Perennial

- 15. sarab gaune, v. 22.
- 16. chattra chakkravartī, v. 97.
- 17. jattra tattra birāj-hī, v. 79.
- 18. jattra jattra dishā vishā hue phailio anurag, v. 80.
- 19. Oankar ad, v. 167.
- 20. Oam ād(i) rūpe, v. 128.
- 21. brahman sarūpe, v. 106.
- 22. sadaivan sadā, v. 131.
- 23. sadaivan prabhā, v. 149.
- 24. hameshul salām, v. 150.
- 25. sadaivan prakāse, v. 145.

Ever,²⁶ The Ever Truth-Consciousness-Bliss,²⁷ Eternal Beauty,²⁸ Ever Eternal²⁹ and, Ever the Lord of ocean and land,³⁰

Nām

Nām literally signifies "name" and in the Mūl Mantra, it denotes the Name of God. It has received an important explication in the very opening verse of Jāp Sāhib. God's comprehensive Nām which represents Him in toto, is not possible for anyone to comprehend. Even Gurbāṇī says only this: Sat Nām terā parā pūrbalā—Sat Nām is your most primal name. Jāp Sāhib attempts to underline the ineffability of His Comprehensive Name when it says: Who can Your comprehensive Name Pronounce? All that a wise person can at best do is to pronounce His Action-Names. Otherwise, God remains un-nameable.

Kartā

That God is the Creator of all that there is, has been stressed time and again in Jāp Sāhib in such terms as: sarab bisv rachio suyambhav 35 Creator of the universe entire. Chattra chakkra kartā 36 Creator of all four directions, jag ke kran 37 the cause of the world, kartā kar 28 the Creator dynamic, aklan krit 39 the artless Creator, sarbā krit 40 the Designer of everything and kāran kunind 40 the cause of every cause.

Purakh

The term Purakh has a double connotation. On the one

26. mudām. v. 163. 27. sadā sachidānand, v. 58. 28. sadaivan sarūp, v. 126. 29. sunitt, v. 141. 31. SGGS, p. 108. 30. jal thal mudām, v. 163. 33. karam Nām, v. 1. 32. tav sarab nām kathe kavan, v. 1. 34. anāme, v. 4. 35. V. 83. 36. V. 96. 37, V. 173. 39. V. 183. 38. V. 183. 41. V. 109. 40. V. 183.

hand it means a Person – here, 'the Cosmic Person', on the other, it means one who inhabits the cosmos i.e. is ubiquitously immanent. In the former sense, *Jāp Sāhib* describes God as fathomless Person, ⁴² Deathless Being, ⁴³ The One Person, ⁴⁴ who never comes into a Womb, ⁴⁵ the Primal Person. ⁴⁶

In the latter sense, it describes Him as Pervasive, ⁴⁷ Ever Ubiquitous. ⁴⁸ It also describes Him as The Moon of all the moons, the Sun of all the suns, the Song of all the songs, the Tune of all the tunes, ⁴⁹ The Dance of all the dances, the Sound of all the sounds, the note of all the notes: the beater of all the drums, the Striker of every note, ⁵⁰ The Spirit indwelling all, ⁵¹ Dwelling in every spot, ⁵² Abiding in all the lands, ⁵³ Having His scat everywhere, ⁵⁴ Here, there and everywhere, Pervading as Essence of Love. ⁵⁵

Nirbhau

Nirbhau on the one hand means "undaunted", on the other it connotes one who is full of courage and cannot be vanquished. In the former sense, He is remembered in Jāp Sāhib as Undaunted⁵⁶, and Unafraid⁵⁷.

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42. pūran purakh, v. 83.
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^{43.} akāl purukh, v. 84.

^{44.} ek purakh, v. 85.

^{45.} ajoni purakh, v. 79.

^{46.} ād(i) purakh, v. 80.

^{47.} ramme, v. 16.

^{48.} sarb gaune, v. 22.

^{49.} chandra chandre, bhan bhane, git gite, tan tane, v. 47.

^{50.} nād nāde, pān pāne, bād bāde, v. 48.

^{51.} samastul nivāsī, v. 58.

^{52.} samastast(u) dhāman, v. 61.

^{53.} sarb dese, v. 66.

^{54.} jatra tatra birāj-hī, v. 79.

^{55.} jastra tattra dishā vishā hue phailio anurāg, v. 80.

^{56.} abhai, v. 135.

^{57.} abbîte, v. 6.

In the latter sense, He is described as beau Courage, 58 unhumbled, 59 invincible, 60 Un-fellable. 61 He is also described as one who destroys every fear. 62

Nirvair

Nirvair, although, a negative term meaning 'without enmity', also lends itself to such positive connotations as loving, merciful and forgiving. How can one, who always lavishes Love on all⁶⁵ and abides "here, there and everywhere dispersed as Love," ever engender hostility? He is Consummate Compassion, 65 Merciful, 66 Compassion most Supreme, 67 Compassionate and Merciful, 68 He is the benign Commander of Fate. 69 Being so benignly merciful, He is ready even to forgive sins. 70

Akāl

That God is eternal and beyond the throes of Time and mortality has been amply reiterated in *Jāp Sāhib*. He is described as Deathless,⁷¹ indestructible,⁷² immortal.⁷³ He is not only Deathless,⁷⁴ but also Death of death.⁷⁵

Mūrat(i)

The term mūrat(i) in Mūl Mantra as well as Jāp Sāhib stands for God's existential image. Akāl Mūrat(i), thus, means one whose existence is beyond the trammels of Time and also of Death, and

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58. jur'at jamāl, v. 158.
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60. ajīte, v. 6.

62. bhav bhanjan, v. 182.

64. V. 80.

66. kripāle, v. 2.

68. rahīme karīme, v. 25.

70. afvul gunāh, v. 109.

72. anäs, v. 163.

74. akāle. v. 2.

59. ajai, v. 149.

61. adhāhe, v. 6.

63. sarbā anurāge, v. 129.

65. kāmal karīm, v. 151.

67. karman karim, v. 110.

69. shubhan sarb bhage, v. 129.

71. kal hin, v. 84.

73. amritā, v. 178.

75. kāl kāle. v. 23.

so never undergoes any change. In *Jāp Sāhib*, this aspect of God's image has received ample attention. He is described as Steadfast image,⁷⁶ Sacred visage,⁷⁷ Transcendent visage⁷⁸ and Bountiful image.⁷⁹ He is also Singular, yet with myriad forms.⁸⁰

Ajoni

Ajoni means "one who was never in a womb", so is unbegotten and hence self-existent. In Jāp Sāhib, besides being called ajoni, ⁸¹ He is also portrayed as One never cast into a Womb, ⁸² Un-begotten, ⁸³ Beyond birth ⁸⁴ and Unborn. ⁸⁵ He is, thus, beyond birth and death. ⁸⁶

Saibhan

Saibhan is Punjabi modification of the Sanskrit term svayambhu, which has twin connotations – one, who is self-luminous; and the other, who can be experienced only in antahkarna, the inner organ of cognition. Jāp Sāhib calls Him Self-resplendent. From He is not only un-begotten, but also Self-existent. Jāp Sāhib presents Him as without outside support, Sans a Master and Having His own Controls. Also, it presents Him as one who is Unique spirit. Self-luminous, The Light Perennial, glowing in every soul and Perennial Glory.

- 76. achal mūrat(i), v. 1.
- 78. anād(i) mūrat(i), v. 83.
- 80. ek mürat(i) anek darshan, v. 81.
- 82. ajon(i) purakh, v. 79.
- 84. ajanaman, v. 100.
- 86. janam maran bibin, v. 82.
- 88. nirāsre, v. 16.
- 90. Ātam bas, v. 184.
- 92. anbhau prakāsh, v. 1.
- 94. ātam prabhā, v. 160.

- 77. punīt mūrat(i), v. 83.
- 79. udār mūrat(i), v. 80.
- 81. V. 33.
- 83. ajanm, v. 40.
- 85. ajāe, v. 100.
- 87. suyambhav, v. 83, 199.
- 89. nrināthe, v. 65.
- 91. anbhau anūpai, v. 106.
- 93. sadaivan prakāse, v. 145.
- 95. sadaivan prabhā, v. 149.

Gur

Gur is the abbreviated form of Gurū, which means one who removes (ru), darkness (gu). In Jāp Sāhib, gur occurs but once in the line gur bar akāl. 6 The term bar can lend itself to two meanings: blessing, and power. So, gur bar akāl would mean 'the Gurū who has the blessings of the Immortal Lord' or/ and 'The Gurū in whom the immortal Lord has vested His Power'.

Prasad

Prasād means kindness, compassion, grace. Jāp Sāhib prefaces its text by invoking the Grace of the Lord by saying 'by Your Grace': tva prasād. Within the text, God's Grace is often invoked by other, almost synonymous, terms such as the Home of Mercy,⁹⁷ Fount of Great Compassion⁹⁸ and Visage of Grace.⁹⁹ He is also described as Saving His dear Devotees.¹⁰⁰

From the above exposition, it becomes obvious that Jāp Sāhib is a fulsome explication of Mūl Mantra. However, it also stretches beyond the bounds of that Mantra by contemplating over many other attributes of the Divine besides the ones couched in the Mūl Mantra.

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97. karunālaya bain, v. 171.

99. dayālan sarūpe, v. 199.

^{96.} V. 167.

^{98.} karunākar hain, v. 176.

^{100.} azīzul navaz, v. 124.

Poetics of Jap Sahib

Jap Sāhib is a superb poetic work by a veritable genius. It reflects an entirely un-premeditated spurt of inspired verse, free from any forced thought, sentimentalism, and artificiality. It is an unparalleled piece of literature from any point of view—substance, form, structure, style, diction or prosody.

Pure Poetry

Jāp Sāhib at once impresses one as pure poetry. The term 'pure poetry' lends itself to a variety of connotations. First of all, it has been considered to be that kind of poetry, which inspires to excellence, and by so doing is refined of all dross or impurity.\(^1\) According to another viewpoint, it aspires 'towards the condition of music' – suggesting that the beauty of the poem's theme and its contents are in unsurpassable harmony with the melody and the sound of the words.\(^2\) Pure poetry has also been considered a form of music in yet another sense – expressing the Essence of whatever the poet intends and needs to express.\(^3\) Yet another view is that it is most spontaneous and 'free from thought'.\(^4\) Finally, it has been associated with prayer – a kind of mystical expression aspiring to an ineffable and incantatory condition.\(^5\)

Jāp Sāhib seems to satisfy every one of the above definitions without exception and to the fullest degree. It is an embodiment

- 1. Defined by Vallery. Quoted in JA Cuddon: A Dictionary of Literary Terms, 1979, London: Penguin Books.
- 2. Defined by Walter Peter, vide ref. above.
- 3. Defined by Edgar Allen Poe. vide ref. above.
- 4. Defined by George Moore, vide ref. above.
- 5. Defined by Abbe Bremond, vide ref. above.

of excellence. No bunkum has managed to slip in anywhere. It has permitted no interpolation of any kind - no tale or fable, legend or myth, chronicle or anecdote or any other alien matter that could sully its virgin muse. It enters no argument, makes no discourse and seeks to prove no thesis. It does not entertain anything apart from what the poet intends or desires to express. From the beginning to the end, it is powerfully musical. The sublimity of its content, the power of its diction, the innervating musicality of its rhythms, and the resonance of its natural, unaffected, alliterations weave an unsurpassable harmony. Finally, it preserves its invoking character throughout. It starts as a prayer and ends as a prayer, and in between continues to offer salutations to the action-names and sensible attributes of the One to whom the prayers have been addressed. Its invocative tenor is woven into the very fabric of its diction. One is thus impelled to recognize this work as pure poetry in every sense of the term.

Sublime work

It is a work of surpassing Sublimity. Sublimity is related with the infinite, the same way, as beauty is related with the finite. $J\bar{a}p$ $S\bar{a}hib$, in its entirety, is immersed in the sublimity of the Infinite. It is a grand poem into which divine intimations have poured in vigorously and torrentially, yielding a sense of gratifying blessedness. It, at once, seems to salute the Divine, invigorates the spirit of courage, and enlivens verity in devotion. It embodies a great celebration for the spirit.

Structure

Jāp Sāhib employs ten different metre forms or *chhands* all *inter se* harmonious, and individually purposeful. The names of various *chhands* and the way they are positioned in this work are presented hereunder.

Serial Number	Name of the <i>Chhand</i>	Verse number	Total Number of verses
1.	Chhapai Chhand	1	1
2.	Bhujang Prayat	2-28, 44-61, 96-98,	
		185-188, 197-199	65
3.	Chāchrī	29-43, 62-63, 94-95	,
		99-102, 133-141	32
4.	Charpaț	74-78,142-146	8
5.	Rūāl	79-86	8
6.	Madhubhār	87-93, 161-170	17
7.	Bhagvatī	103-132, 150-160	41
8.	Rasāval	145-149	5
9.	Harbolmanā	171-184	14
10.	Ekachhrī	189-196	8
			Total 199

Some of the metre forms (*chhands*), it can be seen, recur several times, some recur only once, and some do not recur at all. This does not happen vicariously, but according to a purposeful design that we shall consider a while later. Here, let us take note of the fact that this design consummates the powerful musical ensemble of this work. The sequence of the serial occurrence of *chhands* (as given below by their serial numbers as given above) may be indicated as follows:

1, 2, 3, 2, 3, 2, 4, 5, 6, 3, 2, 3, 7, 3, 4, 8, 7, 6, 9, 2, 10, 2.

This arrangement not only gradually unfolds the formal resonance of the content of the work, it also brings about harmony between the form and the content and unveils the combined mystical purpose of both.

Prosody

All the prosodic devices of this work are drenched in Vir

Rasa (Fleroic Sentiment) - a rasa that stimulates courage and evokes valour. Interestingly, while the content of this sublime work, throughout, pertains to Bhaktī Rasa (the Sentiment of Devotion), its prosodic form is steeped in Vir Rasa (the Heroic Sentiment). In the classical Indian poetics, these two Rasas are considered mutually antithetical and this combination is considered a grave poetic flaw. Devotional poetry, almost always, is couched in Shant Rasa (the Sentiment of Tranquility) or Shringara Rasa (the Romantic Sentiment). Both these Rasas are reckoned antipodal to Vîr Rasa. Gurū Gobind Singh's unique poetic prowess, however, chose to blend Bhaktī (Devotion) and Shaktī (Heroism) not only in Jap Sāhib, but through it also in the minds of his followers - so that Bhaktī alone should not cause overpassivity that leads to incapacitation; nor should Shaktī alone lead to arrogance and to oppression. The Order of the Khālsā that he proclaimed was supposed to be a judicious combination of the two so that it would really be an Order of God's own knightsat-arms. In Jap Sāhib, Gurū Gobind Singh's poetic genius introduces this hitherto tabooed blend with the courage of a Master who makes his experiment a convincing success.

It was not merely an experiment, it had a definite practical implication as well. *Jāp Sāhib* was to become the instrument of spiritual meditation especially in the battlefield. That is why it had begun to be chanted during the practice of *gatkā*, an Indian variety of fencing.⁶ It would be of interest to note in detail this

6. Bhagat Singh Hirā: Jāp Sāhib – Bīr Ras dā Somā: a paper presented at a seminar on Jāp Sāhib, a Multidimensional Study, held on 2-3 March, 1990 at Gobind Sadan Institute of Advanced Studies in Comparative Religion, New Delhi, It says:

An old (now extinct) Guide Book of the historic Gurdwārās around Anandpur Sāhib mentioned among them a place named Bhāgpurā (located almost midway between Kīratpur and Anandpur, but a little off the main road). That Guide Book also mentioned that at that site, Gurū Gobind Singh after the morning liturgical services, used to supervise the Sikhs playing gatkā while reciting Jāp Sāhib as its meditational accompaniment.

innovative concordance between the prosodic metres of *Jāp Sāhib* and the tactical postures and movements adopted in the practice of fencing.

Chhapai Chhand is the opening metre. It has a placid flow that accords with its invocatory content. The gatkā-practitioners, prior to lifting their weapon, invoke the Lord and offer Him formal salutations. Only after this invocation would they engage in actual fencing. Recitation of the first four lines of the verse (of Chhapai), accompany the invocation and the last two lines go with the formal supplication.

In the practice of *gatkā*, formal invocation takes place only once (before the actual fencing is started). It is therefore understandable that *Chhapai Chhand* occurs only once, in the beginning of *Jāp Sāhib*, and is not repeated after that.

In this metre is delineated the core theme of Jāp Sāhib. It discloses the most significant attributes of the God of Gurū Gobind Singh – the very God he gave his Sikhs to acknowledge and invoke. This God is without any form or feature, colour or caste, mark or garb. He can't be couched in a symbol or chiselled into an image. Everyone in the universe, whether man or god or demon, and everything in the world, from a blade of grass to the biggest forest declares that He is neither this nor that. He is thus acknowledged simply as ineffable.

Bhagat Singh Hirā also reported having visited that site but found only a remnant of the Gurdwara that stood at that place. There was only an earthen mound left. Now, unfortunately, even that mound seems to have disappeared.

Bhagat Singh Hīrā also reports one of his visits to Srī Abchal Nagar (Nānder) where he personally witnessed one Bhāi Rām Singh providing training in gatkā along with chanting of Jāp Sāhib. He reports that he was amazed to watch how the various movements of the gatkā synchronized with recitation of the different metres of Jāp Sahib.

7. Chhapai Chhand is a six-line verse form. It is also called khat pad. It has as many as three different prosodic forms. However, the form that has been employed in Jāp Sāhib is characterized by the fact that its first four lines are in the Rolā metre while the last two lines are in the Dohā metre.

Yet the Gurū tells us that this very God is self-luminous, steadfast in His visage, and infinite in His splendour. He is greater than all the gods and godlings; and is the sovereign King of all the kings. His grandeur can be the object only of an awakened experience.

The Gurū then acknowledges that no one can know His Comprehensive Name. Only His 'Action-Names' or attributive names can at best be enunciated. And even for such an enunciation, the Gurū invokes the Lord to grant him requisite wisdom. It is after that, that his salutations follow.

Bhujang Prayāt Chhand that follows next, occurs most frequently in this work. Bhujang Prayāt means 'like a serpent'. This metre has a serpentine quality in its tonal propagation. An example of this is the whole set of verses starting with namastan Akāle, namastan kripāle (2).

Rasāval Chhand (v.145-149) is also a variation of Bhujang Prayāt – its halved or semi-serpentine form. If this is also included, Bhujang Prayāt comes to have been employed seven times covering as many as seventy verses which is more than one-third of the text.

The intonation of this *Chhand* harmonises with the serpentine movement of the weapon. It is the most tactical movement for attacking as well as defending. That this *Chhand* has been employed time and again signifies that it coincides with a spell of attacks as also with tactical withdrawal to spy fresh avenues for resuming the attack.

Chācharī Chhand⁸ occurs five times covering in all thirty-two verses. Chācharī signifies quick repetitive strikes. That is why this Chhand has brisk and brief movement. Chācharī also means a sword with a slanting rim. It therefore signifies a slanting slashing attack with the sword.

8. Chācharī Chhand has two forms — Shuddhī as for example alekh hain, abhekh hain and Shashī as for example gubinde, mukande. Both these forms are found in Jāp Sāhib.

Charpat Chhand occurs twice covering eight verses. Charpat means landing flat like a slap of the open hand. Here, it signifies defence – taking the attack of the adversary upon one's shield and making it ineffective.

Rūāl Chhand ¹⁰ occurs in Jāp Sāhib only once (8 verses). It has a metre comprising twelve syllables that provide a slow relaxing rhythm. It is required to coincide with the breather that the fighter takes following a severe, sharp fight. The thematic content of this chhand is assertive of the syntagmatic attributes of God – dauntless, mysterious and pervasive. In it there are some paradoxes also e.g. He is beautiful, but has no form or He has no domicile yet He is all-pervasive.

It is also considered to represent the God of renewal and revolution – the God of Baptism of the Sword (Khande dī Pāhul). This God is the Primal Person, Purest Form, Prime Mover and Perfect Being, He is not only the Creator, but also the Destroyer (v. 83).

Madhūbhār Chhand ¹¹ occurs twice in Jāp Sāhib and covers altogether seventeen verses. It represents, on the one hand, surest actions, and on the other hand, deeds that are morally ideal. The verses under this chhand portray God as Eternal and the Purest Light. He owns invincible majesty. He is never cast into any womb. The themes of this chhand appear to combine the perceptual attributes with the metaphysical conceptions of the

 Charpat Chhand also has two forms and both have been employed in Jāp Sāhib. These are Uchhal and Hansak.

An example of the former is: amrit karme, ambrit dharme. Akhall joge. Achall bhoge (74).

An example of the later is: sarban devan, sarban bhevan, sarban kale, sarban pāle (78).

- 10. Rūāl Chhand is also called Ruāman or Ruāmal. Here is an example of this metre and the type of its contents: nām kām bihīn pekhat dhām hūn naih jāhe. sarab mān sarbautra mān sadaiv mānat tāhe (81).
- It is also called Chhabī. It is a four-line verse form, each line consisting of four mātrās.

Divine. God is not only the redeemer of sins. He is also the supreme provider of all the needs of His creatures.

Bhagvatī Chhand ¹² occurs twice and covers altogether fortyone verses. Bhagvatī has several meanings, but the most relevant one here is 'the sword'. The movement of this chhand is sharp like a sword. ¹³ The term Bhagvatī also means Durgā, the goddess who conquered the demons and restored to the gods their kingdom that had been usurped by the demons.

In the verses of this *chhand*, emphasis has been laid on the power and purity of the Cosmic Word that brings harmony and grace:

zamīnul zamān hain, amīkul imān hain. karīmul kamāl hain, ki jur'at(i) jamāl hain. (158)

Harbolmanā Chhand has been employed in Jāp Sāhib but once and extends over fourteen verses. During the battle, when the adversary is challenged and asked to pay heed to the coming attack that might prove fatal, he is asked to remember his God (Harbolmanā = utter the Name of God). This challenge is issued in a loud voice often ending in a nasal half-vowel such as hān or hān or hain. This is how this chhand runs:

Ajapā jap hain, athapā thap hain. Akritā krit hain, amritā mrit hain. (177)

After the *Harbolmanā* follows *Bhujang Prayāt*, once again. It is supposed to coincide with the fighter making a tactical retreat. However, pretty soon it suddenly yields to a very sharp and alive interlude of *Ekachhrī Chhand* (a single-syllable metre) indicating a quick engagement in a tactical sharp skirmish before

- 12. Two forms of this chhand have been employed in Jāp Sāhib. These are:
 1. Somrāj. Example: ki āchhiji desai, ki ābhiji bhesai,
 - ki āganj karmai, ki ābhanj bharmai. (103).
 - 2. Sänkhiäri. Example: ki rozi dihind hain, ki razak rahind hain. Karimul kamāl hain, ki husnul jamāl hain. (152)
- 13. It is also known as *Tilka Chhand*. It runs as in the following example: karunālaya hain, ar(i) ghālaya hain (171).

finally bringing the fencing exercise to a close by reverting to Bhujang Prayāt Chhand.

Thus, when Jāp Sāhib is recited along with fencing, it looks like rotating a rosary while wielding the sword. While heroic courage and power are employed through the sword, devotion and compassion are vouched by recitation of the Jāp Sāhib. Thus heroic action and meditation take place simultaneously and side by side.

Diction

While the prosody of Jāp Sāhib serves the purpose of reconciling Shaktī (power) with Bhaktī (Devotion), the diction of this celebrated work serves to reconcile the two disparate cultural traditions, namely, Aryan and Semitic. It also bridges the social chasm between the Hindūs and Muslims by making a free mixture of their tight linguistic heterogeneity. The Major language employed in Jāp Sāhib is a mix of Hindvī (of Sanskrit origin) interspersed with expressions that are patently Islamic – of Persian or Arabic origin.

This is as if the Gurū was inviting the devotees of *Brahmain* and *Ishvar* to come together with the devotees of *Allah* and *Rahim* to sit in united prayer, possibly in a common prayer house, and meditate together on the One Universal God who subsumes all sectarian deities.

To achieve this end, the Gurü introduced several amazing innovations and untraditional linguistic devices. With these he created a medley of new compound words which the traditionalists would dub as ungrammatical, but which beautifully yield the meaning that the inspired poet wants them to yield. In the following verses the use of 'ul' is not as Semantic prefix to the first word, as the traditional Arabic grammar would require. It has been employed as Semantic suffix to the second word as in the following examples:

azızul niwāz: one who elevates his dear ones. (124)

husnul jamāl: the lamp of beauty. (151)

ghanīmul khirāj: one who exacts tribute from his foes. (124)

This is clearly the poet's own innovation pragmatically subservient to his thematic intent that he has in his mind.

In places, 'ul' ceases to mean 'of' which is its lexical connotation. The Gurū makes it connote "and" instead. Here is an example:

zamīnul zamāne: Present on the earth and in the sky. (122)

Through another innovation, the Gurū interposes the prepositional 'ul' not between two words of Arabic origin, but between a Sanskrit and an Arabic word. Here are some interesting examples:

samastul azīz: Loveable by all (156) [Samast is of Sanskrit origin and azīz of Arabic].

samastul zubān: One who knows all languages. (155) rajūul nidhāne: One who is the treasure of intent. (123) [Rajū is of Arabic origin and nidhāne of Sanskrit].

Not just that, he even juxtaposes two words of purely Sanskrit origin with the Arabic preposition 'ul' between them as; in the following lines:

sadaivul akām: Without any desire. (127) samastul nivās: Abiding in all. (154)

adesul alekh: Without domicile and image. (157)

namastul praname: Salutation to the worshipful. (197)

In Arabic grammar prepositional 'ul' and 'al' are employed to join one noun with another noun. The Gurū, however, joins even an adjective with a noun with this very device:

anekul tarang: One who has many waves. (124)

samastul salām: One who gets salutations from all. (127)

aganjul ghanīm: One, undestroyable by the enemy. (154)

samastul azīz: loved by all. (156)

hariful azīme: Enemy of the great. (123)

Yet another novel linguistic device that the Gurū employs is to suffix Sanskrit words with Persian 'ast'. For example:

namastast ramme: O pervasive Lord, I salute You. (16) namastast diāle: O Beneficent One, I salute You. (23) namastast dhāman: O master of mansions, I salute You. (61)

The use of such Arabic and Persian linguistic devices by the Gurū do not seem to have been merely an intellectual exercise. It seems to have been a deliberate solemn effort to bring the two opposing cultures together and teach both Hindūs and Muslims to pray together to a God who belongs to both of them and not let the idiosyncrasies of their distinctive linguistic proclivities separate them and cause meaningless opposition.

The Gurū solemnly believed that his God belonged to no sectarian religion exclusively. So he salutes Him in the following way:

namastan amazbe: salutation to the One who has no mazhab [religion of the Muslims] (17) namastan adharman; salutation to the One who has no dharma [religion of the Hindūs] (5).

Word Pictures

We have noted that *Jāp Sāhib* embodies the action-names of God. Every action-name is dynamic on the one hand and attributive on the other. That is what makes it come up almost invariably as a word picture.

Even when it occurs in a metre of a single-syllable, it presents a picture. Notice for example the following:

aganj : Imperishable
abhanj : unbreakable
alakkh : unknowable

abhakkh: un-consumable (191)

akāl: immortal diāl: compassionate

alekh: unknowable abhekh: ungarbed (192)

In longer metres, the first word is repeated in most lines. Most often, this word is one of salutation. Repetition of such a salutary word makes *Jāp Sāhib* literally a *Jāp*. The following verses exemplify this:

namastan akarman: I bow to the One Sans deeds. namastan adharman: I bow to the One Sans creeds. namastan anāman: I bow to the One Sans a name. namastan adhāman: I bow to the One Sans a home. (5)

namo jog joge: I bow to the Great Renouncer.

namo bhog bhoge: I bow to the One Great Reveller.

namo sarb diāle: I bow to the One who's Clement.

namo sarb pāle: I bow to the One who Provides all. (28)

Salutations to:

namo judh judhe: The victor of every battle.

namo giān giāne: The Wisdom most sublime.

namo bhoj bhoje: Ravishes who all aliments.

namo pān pāne: Imbibes who every potion.

namo kalah kartā: The cause of turmoil.

namo shānt rūpe: The harbinger of Peace.

namo Indra indre: The God of all the godlings.

anādan bibhūte: The Time-transcending Glory. (187)

Even when such repetitiveness is not noticed, lines generally exhibit internal rhyming in addition to the end-rhymes. Notice the double rhyming in the following lines:

akhall joge achall bhoge: Pervasive Your Being, Perrenial Your Rule. (74)

achall rāje aṭall sāje: Eternal Your Kingdom, Perrenial Your Works. (75)

Internal rhymes can be seen in many of the verses within longish lines as well:

ād(i) rūp anād(i) mūrat(i) ajon purakh apār. sarub mān trimān dev abhev ād(i) udār. sarab pālak sarab ghālak sarab ko pun kāl. jatra tatra birāj-hī avdhūt rūp rasāl. (79) Primal Being, without a beginning Transcendent and un-begotten, Loved by all in all three worlds, Mystery Divine, Compassion untaught Protector of all, Destroyer of all, Ultimate maker of the Dooms-day call. Present everywhere, and free of care, Beauty exquisite that ever enthralls. (v. 79)

It may be appreciated here that no translation can do justice to the superb word-pictures that the Gurū so effortlessly seems to create. Besides internal rhymes, alliterative combinations also add to the musical beauty of the work by creating a variety of cadence and lilt. Here is an example:

nām thām na jāt jākar rūp raṅg na rekh.
ād(i) purakh udār mūrat(i) ajon ād(i) asekh.
des aur na bhes jākar rūp rekh na rāg.
jatra tatra dishā vishā hoe phailio anurāg.
Nameless, placeless, sans a caste,
Sans colour, contour or mark.
Primal, Bountiful, un-begotten,
Ever transcendent, immaculate.
Unconfined in a land or garb,
Sans any shape or feature or form,
Here and there and everywhere
He pervades as Essence of Love. (v.80)

and,

ek mūrat anek darshan kīn rūp anek, khel khel akhel khelan ant ko phir ek. Singular He, becomes manifold, Creation is ever His lively sport, He spreads His Play, Then folds up the Game, And becomes 'One' again. (v. 81)

Often His words twang like the fencing of swords. Here is an example:

sarban prāṇan: The source of every Life. sarban trāṇan: The vigour of every Force. sarban bhugtā: The Reveller ultimate. sarban jugtā: Ever united with all. (77) sarban devan: The God of all the gods. sarban bhevan: The mystery ever eternal. sarban kāle: Destroyer of every form. sarban pāle: Sustainer of one and all. (78)

Jāp Sāhib effortlessly raises one, who recites it with devotion, to sublime spirit-scapes. Its magical overflow floods the soul of all who delve in its rhapsodic measures. Its lilting rhythms awaken a slumbering spirit and enthral the one thus awakened with the vibrations of sublimity.

The Gurū, undoubtedly, seems to have had his meditating spirit absorbed in the Creator so profoundly that the great paradoxes of the Divine mystery left a stamp of *vismād* or spiritual wonderment on his soul. The unique poetic prowess of the Gurū is able to transfer the thrills of that wonder even to the reader/reciter.

The profound reverence and intense devotion with which the Gurū salutes his Creator, impels his reader to salute the Gurū with a similar profound devotion. This all-powerful work is able to transport the human soul to the very Presence of the Divine and enrapture it with ineffable bliss.

Divine Paradox and Bipolar Process Theism

Divine Paradox

A paradox is an apparently true statement or group of statements that lead to an apparent contradiction or a situation which defies what is intuitively sensed. It exists where two statements or groups of statements appear contradictory but can actually be resolved. The word 'paradox' is often used interchangeably, but wrongly, with contradiction, but where contradiction by definition cannot be true, many paradoxes do allow for resolution, though quite a number remain unresolved or only contentiously resolved.

"The Law of Paradox," essentially, is an aspect of the Principal of Polarity. It requires that we must not omit "the other side" of any question – particularly when the two sides are related to, or directed respectively to the Absolute and Relative and are therefore really perplexing to everyone. That seems to be the reason why in Jāp Sāhib, proper attention has to be paid to grasp the Divine Paradox lest we get entangled in the mire of Half-Truths.

The Absolute Truth is, "Things as God knows them." Relative Truth is, "Things as the highest reason of man knows." In the Absolute, the universe is merely a mental creation, a dream or result of meditation. To the finite mind that forms a part of the universe and viewed through its mortal faculties, the universe appears very real indeed. We must not forget that within our limited faculties we are not Brahman.

The Law of Paradox exhibits the realm of the opposites, "emptiness' (shūnya) and "possibility" (avasar). It illustrates the

complement that rests in all created things. The problem is always the Essence of the Absolute vs that of the Relative.

Jāp Sāhib is replete with divine paradoxes of this kind. In the very opening verse the Divine, as Absolute, is said to be indescribable 'neither this nor that'. Again in verse 86, it has been said, "Vedas and Simritīs call you 'neither this nor that' every day." However, in His Relative aspect, He is this and he is that.

In verses 2, 3, 84 and some others He has been described as $Ak\bar{a}l$. ' $Ak\bar{a}l$ ' (A = no, $k\bar{a}l = \text{time}$) has two senses. In one sense, it means timeless, transcending time, God sans Creation – time being a created entity. In the other sense, it means infinite and signifies 'extending over endless time'. The former sense pertains to the Absolute, the latter to the Relative aspect of God. In the former sense, the Absolute has no beginning – as He has been called $An\bar{a}d(i)^2$ (An = sans, $\bar{a}d(i) = \text{beginning}$). On the other hand, He has also been called $\bar{A}di(i)$ (from the beginning). He has been described as $\bar{A}d(i)$ $R\bar{u}pa$ (Primal form), $\bar{A}d(i)$ deva (Primal deity) and Ad(i) Purakh⁴ (Primal Person). All these pertain to His Relative aspect.

Kāl also means 'Death' – since, enduring through Time, things die or wither away. God, however, is immortal, Akāl, but He, it is who has caused mortality as the fate of His Creation in general as well as His creatures in their individual prospect.

As Absolute, He is *ekai*, 'the One', 'the only One'. 'However, in His Relative aspect, being pervasive in His Creation, He is *anekai*, 'many', 'where he reveals Himself in the form of a multiform spectacle, *anek darshan*. '8

As an Absolute being, He is anāme or nirnāme, i.e. without a name. He can be presumed to have a Comprehensive Name or Sarab Nām¹⁰ composite of all His subtle and latent qualities,

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      1. V. 29 to 43.
      2. V. 33, 79, 83 etc.

      3. V. 30.
      4. V. 79, 80 and 84.

      5. V. 9.
      6. V. 81.

      7. V. 9, 47.
      8. V. 81.

      9. V. 4, 61, 95 etc.
      10. V. 1.
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but that surely is inaccessible to man and hence indescribable.

Yet, in His Relative prospect, He has many a karam nām or action name.

12

The Absolute is $Ar\bar{u}p$ (A = sans, $r\bar{u}p = form$) without any form. He has no $k\bar{a}e$ i.e. body. He lends Himself to no image – chitran bihīnai. In His Relative prospect, He is Brahman Sarūpe i.e. Brahman who has assumed form, or who is Brahman incarnate. He is sarab rūpe or samastī sarūpe i.e. the form of all the Creation. His form is rasāl i.e. exquisite, and nekalankī sarūpe i.e. faultless. It has also been described a husnul chirāgh, the lamp of beauty and jur-at(i) jamāl, the splendour of courage.

In His Absolute aspect, He is *nridesai* or without any domicile²² and *adese* or 'of no country'.²³ *Dhām hūn naih jāhe*, who has no home.²⁴ In His Relative aspect, He is *sarb dese* or belonging to all lands,²⁵ *samastul nivāsī* or abiding everywhere,²⁶ *sarbatr desai* or belonging to all countries²⁷ and *samastast dhāme* or having His home everywhere.²⁸ He is *jattra tattra birāj-hī* i.e. has His scat here as well there²⁹ and *jattra tattra dishā vishā hue phailio anurāg* i.e. here, there and everywhere He is immanent as Love.³⁰ He is *prithīul pravās* or abiding all over the earth,³¹ chattra chakkravartī or roaming in all the four quarters.³² and chatur chakra vāse or residing in all the four quarters.³³

11. V. 1.	12, V. 1.
13. V. 2, 22.	14. V. 100.
15. V. 107.	16. V. 106.
17. V. 19, 49.	18. V. 79.
19. V. 50.	20. V. 151.
21. V. 158.	22. V. 10, 18.
23. V. 61.	24. V. 81.
25. V. 66.	26. V. 58 and 153.
27. V. 114, 117.	28. V. 61.
29. V. 79.	30. V. 80.
31. V. 130.	32. V. 97.
33. V. 98.	34. V. 5, 41 and 134.

As the Absolute, akarman i.e. sans any action,³⁴ nrikarme i.e. without activity³⁵ and aklankrit i.e. is un-made.³⁶ As the Relative, He is sarbākrit or doing everything³⁷, chatra chakra kartā or active in all the four quarters³⁸ and sarbatra sāje or creating everything. He is also kāran kunind or cause of causes,³⁹ jag ke kran or cause of the world (v. 173) and sarbatra kāje or active everywhere.⁴⁰ His action is described as unflinching, at dhith karam i.e. very stubborn.³¹ His action is also bipolar. He is not only sarban kartā or Creator of everything, but also sarban hartā or destroyer of everything;⁴² not only karīan or Creator but also harīan or destroyer of His Creation.⁴³ He not only creates but also infuses life breath, sarbang prāṇan in His creatures.⁴⁴

The Absolute is adrishai or invisible, ghaibul ghaib or most hidden⁴⁵ and adikh or un-seeable. As Relative, He is always zāhar zahiir or very much present,⁴⁶ hāzar hazūr or evident right in front⁴⁷ and sadā ang sange or ever omnipresent.

As Absolute, He is *adharidh* without any occupation, ⁴⁸ *abaridhe* or *abadhe* i.e. unbound, and *azād* i.e. free. ⁴⁹ As Relative, He is *sarb dharidhe* or busy and engaged in every occupation.

As Absolute, He is atattan sarupe⁵⁰ i.e. immaterial in form, while as Relative, He is param tattan i.e. supremely material.⁵¹ He is andhkāre or darkness⁵² as well as tej teje or the essence of light⁵³ and pret or ghost and apret i.e. not a ghost.

As Absolute, He is abhes, abhekh or anbhekh all the terms meaning un-garbed.⁵⁴ As Relative, He is sarbatra bhesai or in every

35. V. 10, 11.	36. V. 183.
37. V. 183.	38. V. 96.
39. V. 109.	40. V. 116.
41. V. 170.	42. V. 27.
43. V. 95, 198.	44. V. 77, 143.
45. V. 108.	46. V. 150.
47. V. 150.	48. V. 136.
49. V. 24.	50. V. 186.
51. V. 186.	52. V. 185.
53. V. 185.	54. V. 63, 84, 30, 88.

raiment⁵⁵ and *sarbattra bhekhī* or garbed variously (v. 115). He is also considered *ābhij bhesai* or dressed in untorn clothes.⁵⁶

In his Absolute aspect, He is jog jogeshwar i.e. the greatest of Yogis,⁵⁷ avdhūt or a mendicant⁵⁸ and birakt i.e. detached,⁵⁹ while in His Relative aspect, He is rājān rāj, the king of kings⁶⁰ on the one hand, and raṅkān raṅk, the poorest among the poor⁶¹ on the other.

While in His Relative aspect, He can be *kalah kartā*, the cause of conflict⁶² as well as *krūr karme*, acting brutally,⁶³ in His Absolute aspect, He is *shānt rūpe*, peaceful entity.⁶⁴

While in His Absolute aspect, He is *anātam*, without a sense of 'self',65 in His Relative aspect, He is *ātam prabhā*, splendour of self (v. 160).

As Absolute, He is adharman, sans dharma⁶⁶ and amazhe, sans religion,⁶⁷ as Relative, He is sarb dharman, all religions⁶⁸ and amīkul imān, profound faith (v. 158).

To conclude, it can be said that the Divine Paradoxes in *Jāp Sāhib* are all resolved if one considers the two polar sides of God-the Absolute and the Relative.

Bipolar Process Theism

One way of looking at the Divine bipolarity is to consider the two poles as belonging to two parallel universes. That we have considered in the above discourse on Divine Paradox. Another way of viewing the same bipolarity can be by considering it as representing a Bipolar Divine Process.

Process Theology is a new way of looking at the Divine

55. V. 112, 117.	56. V. 103.
57. V. 51.	58. V. 85.
59. V. 137.	60. V. 89.
61. V. 90.	62. V. 187.
63. V. 54.	64. V. 187,
65. V. 85.	66. V. 5.
67, V. 17.	68. V. 144.

neither as a person, nor as a bipolarity caused by the Divine simultaneously belonging to twin parallel universes, but as an actual process. In Christianity, this type of theology appeared lately by taking account of modern science, especially evolution, and which teaches that God's way of working in the world is a steady process that patiently overcomes the elements of chance and evil present in the universe and including in itself all the good that is brought about.

Jāp Sāhib is a work that represents Gurū Gobind Singh's Process Theology – his own way of looking ar the Divine in action. He himself proclaims:

tav sarab nām kathai kavan karam nām barnat sumat. Who can Your Comprehensive Name describe? Your Action-Names are all that chant the wise.(1)

Every action tends to be a process – from being to becoming. A process, then, may be described as "A series of purposive actions generally tending towards the production of something. It is a systematic movement resulting in growth or decay." It may be considered as the course of actuality in its cosmological aspect. This is exactly what Jāp Sāhib is concerned with. It would, therefore, be instructive for us to reconstruct the theology of this sublime work from this angle.

Every process is a development; and every development passes through certain phases. These are:

- 1. Pre-beginning: anād(i) (16, 197)
- 2. Beginning: ād(i) (19, 167)
- 3. Emergence: aneke (9, 81)
- 4. Formation: akalan krit (183)
- 5. Maturity: samastī sarūpe (49)
- 6. Decay: sarb khāpe (20)
- 7. Death: sarb kāle (18)
- 8. Death of Death, Eternity: Kāl kāle (45)
- 69. Runes, DD: The *Dictionary of Philosophy*, Bombay, Jaico Publishing House, 1956.

Jap Sāhib, we can see, scans over all of them. Although this process as we have depicted above, seems to be temporal, in fact, it must be understood in non-temporal terms. From the viewpoint of the process Jap Sahib deals with a generative process, which has definite repeatable phases. This progression that is primarily linear, but has some circularity superimposed on it assumes the form of a wave. However, the process that is primarily repetitive and hence circular, can become spiral if superimposed by linearity. Marked repetitiveness in Jap Sahib is indicative of the fact that the process that it deals with is primarily of a circular nature. In a linear process the two ends never meet; they may grow to be farther apart as the process proceeds. The two ends in a circular process are destined eventually to meer. Sarb Kāl (The Great Death or Doom; or all-Time), Akal (Beyond Death; or transcending Time) and Kal Kale (Death of Death; or mortality of Time) are one and the same entity. It is there that all ends meet.

The Divine is absolutely free – abandhe: unbound;⁷⁰ dhandhe: ever-pursuant;⁷¹ ātam bas: self-controlled;⁷² azād: free;⁷³ nribādh sarūpe: unobstructed form.⁷⁴ That is how the real initiator of a process has to be – particularly the One who is responsible for the process of developing the entire cosmos. His work has to be akalan krit: artless⁷⁵ and sarbā krit: all embracing, without any deficiency.⁷⁶ There is absolutely no contradiction in His process. He is sarb kartā: the Creator of all as well sarb hartā: the Destroyer of all.⁷⁷

The repeatable phases of His process go from one loop of the spiral to the next or in the reverse direction thereof.

From arūp (Abstract) to sarūp (Concrete) to Abstract again.

From param (Transcendent) to ramanan (Immanent) to Transcendent again.

70. V. 24.	71. V. 24.
72. V. 184.	73. V. 144.
74. V. 127.	75. V. 183.
76. V. 183.	77. V. 27.

From akāl (Eternal) to sarab kāle (Temporal) to Eternal again.

From sunii (Permanent) to anii (Ephemeral) to Permanent again

From sarban karta (Active) to akaraman (Passive) to Active again.

From ek (One) to anek (Many) to One again.

From sarab thāpe (Establisher) to sarab khāpe (annihilator) to Establisher again.

He is thus Master of both the ends78:

lok: the Here and parlok: the Beyond,

shaktī: Power and bhaktī: Devotion,

mīrī: temporal power and pīrī: spiritual power,

sevā: service and simran: meditation,

karam: the active and akarm: the passive,

bhagauti: the devotee and bhagvant: the deity,

jugat(i): procedure and mukti: liberation.

panth: the community and granth: the Scripture.

shabd: the Word and shunya: the Void.

All these aspects are not just temporal but, even more importantly, cosmological and fully actualized.

He is the cause not merely of good but also of evil. He is at once:

kalah kartā: causing turmoil and shānt rūpe: the harbinger of peace.

tej teje: effulgent brilliance and andhkāre: profound darkness.

khel khel: Playing the Game and akhel khelan: winding up the Game.

His polarities are patent. He is simultaneously both rājān rāj: the King of kings and raṅkān raṅk: the poorest of the poor.

78. ਦੁਹਾ ਸਿਰਿਆ ਕਾ ਆਪਿ ਸੁਆਮੀ॥ ਖੇਲੇ ਬਿਗਸੈ ਅੰਤਰਜਾਮੀ॥

(ਸ੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ, ਪੰਨਾ 277)

ātam: the Self and anātam: non-self. Thus vibrating between the two ends.

For God, the Guru employs the Persian word *harif*, which means friend as well as foe. Yet he is

na satrai: neither foe, na mitrai: nor friend.

That is why He is *neti neti*: not this, not even that, and yet both 'this and that'.

This, then, is a brief outline of the Bipolar Process Theism of *Jāp Sāhib*, distinct from a paradox. A paradox, whether logical, semantic or mathematical, has to be resolved by some process external to it. However, in the process bipolarity, the process of which we have the polarities to deal with, itself provides the resolution of the seeming opposites.

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God as Warrior

uite a few sections of Jāp Sāhib, when put together, lend themselves to a description of a Warrior God. He is described as the War of wars, the original cause of turmoil. He is portrayed as the wielder of weapons and the hurler of missiles. He is considered to be a ruthless destroyer, stubbornly insistent in His action. He slays arrogance and pride and destroys the wicked.

He unfurls and holds high the lofty flag of *dharma*.⁸ He vanquishes foes, destroys evil action and dispels oppression. He punishes tyrants, vanquishes enemies, taxes vulgar foe. He has wonderful courage, indestructible limbs and imperishable existence.

Such a God is nothing short of a Warrior God flush with victory. He is the Master over war, ruling over it and presiding over its devastating consequences. In it, His glory seems to be splendid, His justice appears to be ruthless and His action seems to be stubbornly inviolable. He appears par excellence to be the Warrior with the spirit of Almightiness – He is invincible, 18 unbreakable, 19 infellible 26 and unpierceable. 21 He is ever-undaunted, 22 never intimidated, 23 and victorious 24 always.

- 1. juddh juddhe, v. 187.
- 3. shastra pāne, astra māne, v. 52.
- 5. at(i) dhith karam, v. 170.
- 7. dusht bhanjan, v. 85.
- 9. ar(i) ganjan, v. 182.
- 11. ghazāih ghanīme, v. 198.
- 13. ghanīmul shikaste, v. 122.
- 15. jur'at jamāl, v. 158.
- 17. anchhij gat, v. 168.
- 19. abhange, v. 15.
- 21. achhede, v. 7.
- 23. abbīt, v. 42.

- 2. kalah kartā, v. 187.
- 4. krūr karme, v. 54.
- 6. garab ganjan, v. 85.
- 8. dharman dhujā, v. 105.
- 10. kukarman pranāsī, v. 197.
- 12. ripu tāpan, v. 182.
- 14. ghanīmul khirāj, v. 124.
- 16. anchhij ang, v. 164.
- 18. abhanje, v. 8.
- 20. adhāhe, v. 6.
- 22. abhai, v. 189.
- 24. ajai, v. 189.

However, the same God, in many verses is described as all Merciful,²⁵ all Clemency²⁶ and all Compassion.²⁷ He is the compassionate Creator²⁸ the sole Preserver of all,²⁹ and embodiment of Grace.³⁰ He is the life of beings,³¹ the breath of every life³² and the Lord of immortality.³³ He has no foe,³⁴ forgives He sins,³⁵ and grants Liberation to all.³⁶ He is the focus of all Attraction,³⁷ Hope of every hope³⁸ and Pervasive in one and all.³⁹ He is the source of eternal Peace and fount of eternal Serenity⁴⁰ and embodiment of Peace eternal.⁴¹

In view of such profuse epithets of peacefulness that God possesses, how could He be God of war?

2.

Is it not possible that God's Grace can appear even as war? He can, surely, be trusted to oppose those forces that destroy peace and disturb the well-being of all. In other words, even when he wages a war, his intention in reality is that of establishing or restoring peace. Peace cannot be considered as solely a human undertaking. God has to take action primarily. He cannot see chaos prevailing. He would rather have order; therefore he would like to bring to book those who oppress, exploit, threaten, or terrorise the meek. Therefore, He would struggle against the enemies of well-being and wholesomeness — a struggle against injustice, tyranny, famine and any other man-made calamity against mankind. Under such circumstances, waging a war of justice would have a rightful place.

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25. kripāle, v. 2.
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- 26. sarab diāle, v. 28.
- 28. karimul kuninda, v. 198.
- 30. kripālan sarupe, v. 73.
- 32. sarban prānan, v. 77.
- 34. na shatrai, v. 99.
- 36. sarban muktā, v. 144.
- 38. ās āse, v. 188.
- 40. hamesul salām, v. 121.

^{27.} karunākar, v. 176.

^{29.} sarb pāle, v. 28.

^{31.} jīv jīvan, v. 72.

^{33.} amritā-mrit, v. 178.

^{35.} afvul-gunāh, v. 109.

^{37.} tamāmul rujū, v. 121.

^{39.} samastul nivāse, v. 197.

^{41.} shant rupe, v. 186.

In an alienated world, whose unity with God has been fractured, any participation in war would be a compromise of what God intends and serves to further alienation and chaos rather than wholeness and order. The welfare of all (sarbat dā bhalā) becomes even more remote. When, however, God involves His divine Self in that broken world, would not our faithful response be to seek to discern the divine involvement and to pattern our participation accordingly? God would not neglect what destroys or diminishes the well-being of all. He then has to take action. Vengeance in human hand issues only in violence; but left to God, evil forces are judged judiciously and fully and composite well-being of all is restored through whatever means are considered suitable.

It is not God alone who would employ such measures, even Gurūs affirm similar intent. Gurū Gobind Singh, in his autobiography proclaims as follows:

Understand thoughtfully, O ye men of God.
This is the reason why I took birth:
To proclaim righteousness, to support the saints,
And to root out evil in its entirety. 42

In his significant diplomatic epistle to Emperor Aurangzeb, Zafar Nāmah, the said Gurū observed:

If every sanctioned means fails to bring order, It is legitimate to un-sheath the sword.⁴³

3.

It was not only Gurū Gobind Singh, the author of Jāp Sāhib, who considered war as the necessary corrective for otherwise

42. ਯਾਹੀ ਕਾਜ ਧਰਾ ਹਮ ਜਨਮੰ॥ ਸਮਝ ਲੇਹੁ ਸਾਧੂ ਸਭ ਮਨਮੰ॥ ਧਰਮ ਚਲਾਵਨ ਸੰਤ ਉਬਾਰਨ॥ ਦਸਟ ਸਭਨ ਕੋ ਮਲ ਉਪਾਰਨ॥੪੩॥

(ਬਚਿੱਤਰ ਨਾਟਕ)

43. ਚੂੰ ਕਾਰ ਅਜ਼ ਹਮਾ ਹੀਲਤੇ ਦਰਗੁਜ਼ਸ਼ਤ। ਹਲਾਲ ਅਸਤ ਬਰਦਨ ਬ ਸ਼ਮਸ਼ੀਰ ਦਸਤ।੨੨।

(ਜ਼ਫ਼ਰਨਾਮਹ)

incorrigible oppression or intransigent tyranny unleashed upon innocent folk. Other Gurūs and Bhaktas also held similar views. Gurū Arjan Dev, for example, observes:

Brave warrior is he who can court death.

The one who slees from the battle, shall be born to die again and again. 44

Bhagat Kabīr says:

The battle-drum resounds in the sky;
The Aim has been taken and the wound inflicted.
The warrior who enters the field
Finds, it is time to engage with the foe.
He alone is heroic warrior
Who fights to defend the meck.
Severed he may well get into several pieces,
But never shall he desert the battle-field.

4.

It is not the Sikh faith alone that considers war as the ultimate resort for establishing the just order. Almost every other religion holds similar views. The Jews hold that YAHWEH's warfare was on behalf of ancient Israel and prophesy of the coming deliverer. 46 God as warrior dominated Israel's faith.

In Christianity, Jesus Christ is said to have fought war against his spiritual enemies in the Synoptic Gospels in Paul's letters and Christ's victorious return in final apocalyptic battle in Revelation. It is considered the essential metaphor for understanding salvation. Jesus had seen God the warrior at work.⁴⁷

44. ਜੋ ਸੂਰਾ ਤਿਸ ਹੀ ਹੋਇ ਮਰਣਾ॥ ਜੋ ਭਾਗੈ ਤਿਸ ਜੋਨੀ ਫਿਰਣਾ॥

(ਮਾਰੂ ਮ: ੫, ਪੰਨਾ 1019)

45. ਗਗਨ ਦੁਸਾਮਾ ਬਾਜਿਓ ਪਰਿਓ ਨੀਸਾਨੇ ਘਾਉ॥ ਖੇਤੂ ਜੁ ਮਾਂਡਿਓ ਸੂਰਮਾ ਅਬ ਜੂਝਨ ਕੋ ਦਾਉ॥੧॥ ਸੂਰਾ ਸੋ ਪਹਿਚਾਨੀਐ ਜੁ ਲਹੈ ਦੀਨ ਕੇ ਹੇਤ॥ ਪੁਰਜਾ ਪੁਰਜਾ ਕਟਿ ਮਰੇ ਕਬਹੂ ਨ ਛਾਡੇ ਖੇਤੁ॥੨॥੨॥ (ਸਲੱਕ ਕਥੀਰ, ਪੰਨਾ 1105)

46. Old Testament.

47. New Testament.

In Islam, Prophet Mohammad fought several battles in the name of Allah. *Jehād* in this religion is considered the duty of every conscientious Muslim.

In Hinduism, Rāma, the great avatār fought against Rāvaņa to rescue his abducted wife Sītā. Krishņa, the other great avatār urged Arjun in the battle-ground of Kurūkshetra to do his duty to fight as Kshatrīya. Arjun was reluctant to fight against his own kin who happened to confront him there. It was Krishņa who gave him counsel not to forsake fighting because it was legitimate to fight for the sake of justice. In the Hindū pantheon, gods and goddesses fought not only against demons but also among themselves.

Conclusion

It is often asked, "Has God been actually encountered as warrior or did fighting communities sacrilize their own strife by such a characterization of God? Or is it merely a metaphoric characterization of God? If it is a metaphoric characterization, then, since he has no co-equal, He has always to be a conqueror (Wāheguru jī kī Fateh). The people concerned must believe that God is present among them (Hāzrā huzūr). The people believe that God being on the side of justice is on their side (ang-sang). That the possibility of metaphoric characterization in this sense possibly is the case of Jāp Sāhib is borne out by the fact that Guru Gobind Singh in one of the verses in this work juxtaposes in one line two opposing epithets of God simultaneously – these are 'the author of strife' (kalah kartā) and 'the embodiment of peace' (shānt rūpe).

Since it is a powerful metaphor, it should not encourage any 'holy war' by people. We must let God fight for us because He knows where justice is. Moreover, His justice is divine justice tinged with mercy as well as forgiveness. It is not vengeful 'justice' of man. One must always let God fight the battle, "For the battle is not yours, but God's." (2 Chron.20.15-17).

Spiritual Growth through Jāp Sāhib

Jap Sāhib is a work of intense meditation uttered by a prophet in a state of profound ecstasy. That is why, if a seeker chants it with real devotion, it can transport him into a state of intense spiritual activation. It provides the seeker experience of the Presence of the Almighty Lord in all His Grandeur and Glory. The Vision of the supreme Lord that one meets here is that of a valorous Lord at war with the forces of evil. In the superb verses of this unparalleled work, one discerns Divine Splendour brimming with holy Resoluteness, with the Flag of Righteousness held up for Him. It inspires the devotee to join the mighty forces of the Lord as His 'knight-at-arms'. One then automatically becomes responsive to His beck and call. One is impelled to bow before the Great Lord who is, at once, the maker of strife and the restorer of peace. Meditative attention upon this work heralds the devoted seeker into realms of Divine Resplendence.

A devotee who lets his mind soak in the Names of God, would not find the need to observe rituals. To him any ritual begins to appear as vain, and so, he resolves to abandon it. He becomes the devout worshipper of the One Transcendent Reality, the Eternal Cosmic Person (Akāl Purukh). His singleminded devotion becomes charged with the ever-ascending spiritual optimism (Charhdī Kalā).

The devotee then finds the Presence of the Lord right by his side (*ung-sang*), supporting and sustaining him, providing him courage and valour and inspiring him to become the defender of the weak and the destroyer of the tyrannous. He gets at once imbued with spiritual inspiration and animated with resolute

^{1.} Namo kalah kartā namo shānt rūpe. (V. 187)

gallantry. The spirir of sacrifice wells up in him and fear of death vanishes altogether.

In thought, word and deed, the devotee becomes prompted to look after those who are in need of care and help. In this, one considers oneself an inspired agent and a humble consignee of the Divine. He feels inspired into benevolent undertakings for the welfare of mankind. This he does because he finds in all humankind his own kinsfolk—the children of his own Father. He discovers that

Here, there and everywhere, He (the Lord) is pervasive as Love.² One, who partakes of Divine Love, considers oneself accountable for that gift, and liable to reciprocate to it by providing love to every creature of the Lord. One comes to sense deeply that God, being amazhabe (sans a constrictive creed), belongs to no sectarian religion, and being adharman (sans religious binding) favours no schism. He is sheer Love, and His devotees must follow the model of His generosity. This, in effect, brings about a revolution in the

We have seen already that Jāp Sāhib employs with equal ease diction derived from the Aryan as well as Arabic-Persian tradition. It also eulogises the Divine Names in vogue in both Indian and Semitic traditions. Such a non-sectarian attitude of this work impresses one with the universal import of this work. Anyone who recites this work with empathic insight, automatically rises above sectarian loyalties and ritual observances.

The panegyric hymnology of Jāp Sāhib makes one effortlessly eulogise the Almighty in the choicest terms having great spiritual import. Some accomplished souls vouchsafe that continual recitation of the verses of this great work—even just the monosyllabic verses 94 and 95—generates enormous spiritual insight in one who regularly dwells upon them.

Regular recitation of this powerful *bāṇī* enhances one's psychic prowess and sharpens one's intuitive sensitivity. One's

2. Jattra tattra dishā vishā, hue phailio anurāg. (V. 80)

spiritual life of the devotee.

mind is purged of iniquitous pollutants, indecorous depravity, and nefarious wickedness. A sense of gratitude to the Creator wells up and His Grace reveals itself and leads the quest of the seeker into a responsive embrace. New spiritual aspirations evolve and horizons of perception enlarge. Doubt and disbelief melt away, fear and suspicion vanish, jealousy and hatred disappear, and worries and anxieties bother no more. Faith sharpens, trust enhances, confidence enlarges, courage blossoms and, thus, Charhdi Kala prevails.

Feelings soften, charity widens, forgiveness enlarges and goodness gains ground. Love for Truth expands, beauty sprouts from within, and untutored morality takes shape. Step by step, one draws closer and closer to that Supreme Transcendent Reality whose attributive Names one has been reciting. One has the assurance that

You become the like of the one you worship.3

Thus, reciting Jāp Sāhib, one ultimately merges with the One whom one has invoked and unto whose haven one has entrusted oneself.

3. ਜੇਂਹਾ ਸੇਵੈ ਤੇਂਹੋ ਹੋਵੈ ਜੇ ਚਲੈ ਤਿਸੈ ਰਜਾਇ॥ (ਸ਼੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ, ਪੰਨਾ 549)

